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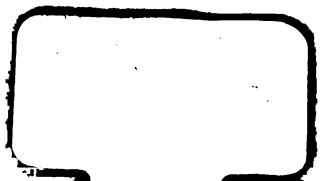
THE BEQUEST OF

EVERT JANSEN WENDELL
(CLASS OF 1882)
OF NEW YORK

1918



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MANUAL

OF THE

NATIONAL ART THEATRE SOCIETY

OF NEW YORK

1904

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FINISHED PRINTING
APRIL 20TH, 1904

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FRONT FAÇADE OF THE THÉÂTRE FRANÇAIS, PARIS

The different troupes of players organized by Molière and others were recognized by the State in 1680, becoming a government institution under the title "Comédie Française." For over a hundred years the comedians moved from place to place until the year 1802, when the French government placed at their disposal, free of rent, the present handsome building in the Palais Royal, in addition to an annual subsidy of 100,000 livres. The present subsidy is 240,000 fcs. ($48,000.) The interior of the theatre was destroyed by fire in 1900, but has since been completely restored.

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MANUAL

of the

National Art Theatre Society

of New York

INCORPORATED, MARCH, 1904

PUBLISHED AT THE OFFICES OF THE SOCIETY,
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Opera House, Frankfort.
Das Neue Theater, Wiesbaden.
Neues Theatre, Leipzig.

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A Foreword

THE National Art Theatre Society issues this manual that those uninformed of its purposes may appreciate them and be won to their support, and that those already associated with it may have material for further spreading the idea at the base of the National Art Theatre.

The Manual will be found to include a mass of valuable information on the endowed theatres of Europe, contributed by writers who are thorough masters of their subjects, and who thus testify to the soundness of the project. The Society thanks these contributors heartily for their unselfish labors, and recommends their work to all men and women of culture and intelligence in our great country. Their articles constitute eloquent and convincing arguments in favor of the establishment in this country of a monumental theatre, modeled upon the splendid playhouses of the Continent, made independent of purely commercial considerations by endowment, and which shall be at once the refuge and fountain-head of American dramatic art at its best and highest.

ARTHUR HORNBLOW,
Chairman, Committee on Publications.

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Our Aims and Purposes

By JOSEPH I. C. CLARKE

President of the National Art Theatre Society

THE movement to erect, equip and maintain the National Art Theatre of New York is well under way. Its supporters are becoming a compact, organized body, representing the best names in the theatrical professional itself and daily enlisting scores outside it,—men and women of intellect, wealth and influence, thinkers and workers. It has all the enthusiasm of a crusade and the common sense of a true American movement. To join the National Art Theatre Society is to enroll oneself in a historical campaign that is organizing signal success.

If the idealism of a band of enthusiasts was responsible years ago for the first attempts to create public sentiment in favor of the project, a crying public necessity calls for its realization now.

The heart of the project cannot be better stated than in the words of the plan formulated by the Committee of the American Dramatists' Club, namely:

"To construct and maintain by private endowment and personal subscription in New York a

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modern theatre of American type devoted to the advancement of American dramatic and theatric art, the chief object being to present worthy American plays whenever they can be secured, the repertory also to include the classic and standard plays, American and foreign."

For a National Art of the Theatre

This great nation of 80,000,000 souls with a free government of its own, with a free press, with distinctive free institutions, strong in war if stronger in peace, has a right to a drama of its own. The conditions of the stage in America today are, however, adverse to the creation of any American drama save in its lower levels. The shackles of Europe that were thrown off our body politic a century ago are still upon our drama, and the tendency in seeking novelties today is to rivet those European shackles. The producers of plays for America go abroad on a searching expedition for foreign plays before they think of looking about in their own land, and the American play has a chance only in proportion as the search of the foreign theatres has proved fruitless. America, so far as the theatre is concerned, is still a province of Europe.

So surely, however, as American brain and muscle have set back the tide of industrial imports and our merchants now sell our wares abroad as well as at home, so shall the American drama conquer its own territory from the strang-

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er, and in good time dispute with the Frenchman, German, Italian and Englishman on their own ground.

What inspiration can there be for the American author where the continual invitation is to write down if his plays are to see the boards? Theatres where he can try the daring of his wings there are none. No broad-minded American author would wish to see American theatres closed to new and good foreign plays any more than the refined play-goer would wish to see the great classics of the drama and standard plays excluded from the American repertoire. But all imported plays do not succeed. Many of them fail to attract American audiences, yet all those brought hither had been greater or lesser successes in the country of their origin, or they would never have been carried across the ocean. Why, then, do they fail here? Because they are not attuned to the dramatic tastes or ethical standards of the American people. This may sound a commonplace of cause and result, but it has this merit: it proves that there is a national taste in America which can in the end only be catered to by American authors.

The Appeal of Patriotism

This particularization of taste which marks apart their art from the art of other people, is true of all great peoples. Art is said to have no boundary, but that is only a half-truth. The essentials of art and the essentials of drama

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are the same everywhere, but the clothing, the outer garbing of art, differs in every country in the world from that of every other country. We must develop American art in the theatre as we develop in every other intellectual field. To provide a home for this American art—the best art that America can be made to yield—is therefore a work of the clearest and purest patriotism. Let us conjure, then, with that mighty word which enshrines all noble endeavor and ardent enthusiasm on behalf of our great and triumphant nation. Patriotism is enlisted on the side of the National Art Theatre. American art for Americans can become a formidable battle-cry.

The Greatest Theatrical Field

The United States and Canada constitute the widest and greatest dramatic market in the world. Nowhere else are over 80,000,000 of people in the forefront of civilization to be found speaking the same language, inhabiting continguous territory, and with unrivalled means of communication. They have already built and are sustaining nearly 2,500 theatres, and these latter are growing in numbers and importance in a greater ratio than the growth of the population, unexampled as is that growth. Better, larger, finer theatres are building every day, and this solely because the capitalist is aware that theatre property yields large returns on investments. He invests because

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he has observed the quick and constant response of the people to the appeal of dramatic art. Our people love the theatre and reward it magnificently. Yet this superb opportunity to reach them, stir them and uplift them is left to the ministry of mere profit seekers, who in too many cases will degrade art, debase morals and caricature human nature wherever it seems profitable. Not all of the theatrical purveyors are so careless of the material they present. Some few make ardent effort with a trace of high purpose, but even they do mostly inadequately what they attempt.

A few scattered schools, with an insignificant yearly output alone represent in America the attempt to train actors and actresses for the complexities of an exacting profession. That some attain eminence under these adverse circumstances is surprising. Great gifts allied to sturdy character will overleap all obstacles, but in the average company in the average theatre those crowned disciples of self-endeavor stand forth amid a dismal array of the ineffective and the incompetent.

Need of a High Fixed Standard

Think of it! Twenty-five hundred theatres for a theatre-going population that must number 8,000,000 souls, and not one theatre devoted exclusively to art. Not one that can be relied on to present always the best

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fruit of the drama, staged and acted in the best manner! It is calculated that these theatres give 250,000 performances a year. Should not some active force be at work to urge by example a betterment of theatrical aims and representation?

No Standard of Taste

When the whim of the moment or the pressure of the hour gives vogue to any particular debasing kind of entertainment or "show," there is no single fixed protest in the shape of an art theatre by which the descent from the decent and moral and properly artistic can be measured. The merely sensuous may drop to the utterly licentious without more than empty protest. The merely vulgar may cross the border of the vile before any indignation is aroused. There is no visible standard to gauge it by, short of the shock to affronted decency. But without taking these extreme cases of sheer indelicacy or absence of refinement, the public is continuously made familiar with low ideals, and neither expects nor hopes for better than it is accustomed to get. Nothing can show this more clearly than the fact that those responsible for it are accustomed to libel unrebuked the intelligence, the mentality of a great people by saying that Americans only go to the theatre to be tickled or trifled with—"because they work so hard outside the theatre." Rank, audacious libel it is, but the want of a high

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standard of dramatic production makes it possible to be uttered with impunity. The splendid support given by all classes of theatre-goers from the gallery to the stalls to every finely presented or even fairly presented play of sterling merit is sufficient answer to them. Why, indeed, should not lighter, even frothy entertainments have their patronage? The lighter emotions are no more negligible than the deeper. So the lighter entertainments be not harmful, public taste should be at liberty to enjoy or reject them; but let not this whipped syllabub be the only food for every day and every evening of the American man and woman.

High Appeal of the Drama

Let the inspiration of great actions in trying situations, the uplift of the great emotions, the thrill of the achieving soul, strike home to the heart and mind as well. There is no teaching more immediate in mental results than that of the drama, although the manner of instilling it is of the most subtle, stealing into the mind as it does, now through the eye and now through the ear, touching and stirring and often leaping to a conviction more suddenly grasped than if conveyed by any other art. Herein lies the ethical reason for the National Art Theatre. It would be the standard of moral uplift as well as artistic excellence. It is loudly called for indeed on this count of its moral desirability.

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To give the ideal of a National dramatic art full concrete expression and fair opportunity to realize, the National Art Theatre to be erected in New York should be a beautiful and imposing structure, the peer without and within of any theatre in the world. As it will be a theatre for all the people—the rich, the poor and the fairly well-to-do, its seating in all parts of the house should be of the best. Generous and special provision must be made for the popular part of the audience. Its stage space should be ample; its stage equipment should include every modern device for the presentation of plays. It should have large foyers, and the accommodations for the players should be on a par with the best for the public. It should have within its walls every facility for the fine and economic production of all the accessories of the drama.

A Repertoire Theatre

It is to be what is known as a repertoire theatre; that is, a theatre that changes its bill with frequency, presenting the classics of the world's drama and the worthy works of American dramatists in the best manner attainable anywhere. To acquire such a repertoire must naturally be a work of time, and faced by some difficulties at the outset. American genius has, however, made light of obstacles in so many fields of art and industry and accomplished so much in so short a space that its difficulties give the very spice of interest

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PUBLIC FOYER OF THE THÉÂTRE FRANÇAIS

It is the custom of continental theatregoers to promenade in the foyer between the acts, an agreeable custom, which would probably be

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to the project. To foster American dramatic authorship of the highest type, focalizing the dramatic genius of a continent, and to afford the best school and the best medium for the display of acting are main objects. On attaining the latter, special effort will be concentrated.

The Conservatory of Acting

Finely housed within the theatre structure will be the home of the National Art Conservatory of Acting, where young histrionic talent will be sifted and the best principles and practice of acting taught by the best tutors that the profession can provide. The masters of the art, the veterans of the profession, will be among the teachers. Thus, not only the National Art Theatre itself will be assured its supply of actors and actresses, but other theatres will ultimately be in the way of benefiting by its school.

Where it Will Find its Audiences

For its audiences the National Art Theatre will draw immediately upon the greatest theatre-going population on the continent. New York and its sister cities with a population of nearly five million souls will be at its doors, and it will be the theatrical Mecca of all intelligent visitors to the city,—an army in themselves. It will be at once fashionable and popular, as the Théâtre Français is in Paris, on which it will in many essentials be modelled. New York is the theatrical

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mart and capital of the Union, and there, surely, will the promptest, widest and bravest support for the National Art Theatre be found.

Those who have studied American audiences are aware that large numbers of our best citizens ignore the theatre altogether. It may be in some cases a survival of the old and perishing idea that the theatre is a place accursed; in many cases it is a conviction that its influence is not of the best. To these abstainers from the playhouse the National Art Theatre will make special appeal, and win them to its benches with ever increasing attraction. New audiences of the best type will be created, but the National Art Theatre will do more. It will be a school for audiences even more than a school for actors. There nicer shades of critical consideration of plays and players will be cultivated and realized, and art education incalculably advanced. And when such playgoers visit other entertainments they will be able to apply higher rules of taste and establish a new criterion of excellence.

Leading Players in the Movement

Nothing has been more marked about the present movement than its instant enthusiastic acceptance by the leading actors and actresses of America. They who have won their way to the front and look back upon the thorny road they have traveled are keenest perhaps to see the advantages that would come with an institu-

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tion like the National Art Theatre in whose Conservatory of Acting the art would be taught by the masters of the profession. With them the passion for the advancement of American art is uppermost, but looking at their interest in a narrower sense we must perceive that they long for an institution that would give them a chance to fill out a supporting cast with trained players.

Evil of Long Runs

"The system," says one of our enterprising managers, "of long runs and long routes, as at present practised, is killing the art of acting. A single minor part played for a couple of seasons leaves the neophyte no further in his art than when he first merged from the rank of supernumerary. Ensemble playing becomes impossible, and the art perishes among those who should by an early and thorough training become its hope and its reliance." How different if stage aspirants were first of all sifted in a Conservatory in which mere money without merit would not buy advancement. Imagine the National Art Conservatory of Acting in full operation. Let the chosen students be trained in enunciation and pronunciation of the English language, as well as in the graces and technique of attitude, bearing and movement; let them have the chance to witness the fine presentations of great plays at the National Art Theatre, taking part occasionally in humble capacity; let them imbibe its high ideals

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and learn that as an art acting is worthy of a life's devotion. Then shall great players rise from their ranks with splendid equipment; then also shall the stage be shorn of its "sticks", its dolls and its ignorants.

Under the stimulus given by the National Art Theatre movement to managerial ambition it was announced that nearly a score of companies would go forth to "play Shakespeare" this season. It is safe to say, looking these companies over, that the need of a great Conservatory of Acting becomes more visible than ever, and this without any personal reproach to the minor actors, for how can they reach excellence of utterance of lofty lines and embody historical characters when their training has been in the lower order of plays, if they have had any training worthy of the name.

Leading Managers Support the Idea

The leading managers, the men of real intelligence, favor the movement for reasons of their own as well as those which move the leading actors. They recognize the fact that the engagement of full companies of efficient actors is daily becoming more and more difficult. Some of them also—the very best, be it understood—are long ago convinced that the movement for the National Art Theatre is earnest and on sure ground, and is certain to add dignity to the exposition of the drama; that it is an artistic move-

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ment pure and simple; that its success will open to them a home market for plays which under the present conditions they cannot afford to create. None but the ill-informed among them have looked on it as a competitor, likely to interfere with their own attractions any more than the Théâtre Français has interfered with the attractions of Paris. What makes for a refinement of taste and an elevation of ideal is not, as they rightly judge, anything but their friend.

The Work of the Society

The National Art Theatre Society, which, from its natal day in April, of last year, has been so bravely increasing its roll of members, was once described as an audience organizing in advance of the erection of the theatre. That is true. With the thousands of members confidently expected to be enrolled from this time on, the National Art Theatre will possess a body of enlightened adherents sufficient to carry it forward to success. Every effort should, therefore, be made to extend the membership of this Society. Without doubt the heroic efforts of its officers and members whose names appear elsewhere will result in such an increase that the further steps will be made easy of accomplishment. Much valiant work has been done and much accomplished in the brief time since the Society was founded. Self-seeking has been eliminated. Men and women have united in

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the work, and all are encouraged. The roll increases steadily. Let the work go forward with still greater force and still higher results.

Building and Endowment

The building and equipment of the theatre are in their order the first of the great tasks before us. Following that will be the need of an Endowment Fund to give the institution a guarantee against the ordinary risks of management, such a Fund, indeed, as guarantees the existence of the Théâtre Français, and other subventioned theatres of Europe. There is not a doubt that such a fund will be forthcoming when the erection and equipment of the structure have been provided.

It has often been dwelt upon in the Society's *Bulletin* and pamphlets that the slight annual dues covering membership are to be devoted to the spread of the Society and are not to be used for the building fund. Whence, then, is that fund to come?

The answer is that in good time a plan will be announced a distinct organization created for the purpose and a building fund and subscription list opened to which all may contribute according to their means.

And who shall lead in that list?

The answer is the best and the richest (when they are of the best) in the country. No country in the world shows such marvels of private

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benefaction for public uses as have marked the last two decades of our history as a people.

The Great Gifts

And the tide of this great giving shows no sign of abatement in its flow. Public beneficence has become a passion. Men who have begun at the foot of fortune's ladder hasten when they have reached the topmost rungs to give largely that others may share their good fortune. The records have been kept with some closeness for the past ten years, although much must have escaped the notice of the statisticians. From 1893 to the end of 1902, the gifts and bequests of ten years of American philanthropy reached the imperial total of $515,000,000! For the five years from 1898 to 1902 the total was $349,000,000. The two years, 1901 with $107,000,000 and 1902 with $94,000,000, doubtless owe their great lift above the average to the huge benefactions of a single donor, but the average per year for the ten years stands at $51,500,000! Almost every item shows a well-considered plan for attaining the end aimed at, although occasionally one or another stands out as an impulse to do good without study of timeliness or object. One such gift embracing the great sum of $14,000,000 for the poor of a State that has few poor may so be noted. And 1903 kept up grandly with the record of the preceding years. New benevolences are sought out. The splendid gift

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of $1,000,000 last year by Mr. Joseph Pulitzer to found a College of Journalism as part of Columbia University shows that the time-honored list of philanthropies is capable of indefinite expansion. It should surely be the next step to place the National Art Theatre on the "available list" of the great givers of America.

But from this Niagara of benevolence not a rivulet had until last year run over the coffers of our rich people in the direction of a National Art of the Theatre. One deed of generosity has indeed been recorded for 1903 in the direction of dramatic art, namely, the gift to the University of California of an open-air theatre on the Greek model by Mr. William R. Hearst. There, under the clear skies of California, the classics of the drama from the most remote times to the present may be presented to the students, and the good work has already begun before immense and delighted audiences. It is a notable foundation and a worthy one. It is a grand beginning. It should be hailed as the harbinger of success to the great movement which will ultimately see magnificent edifices devoted to the National Art of the theatre arise in every great city in the land.

The Story of the Great Givers

The great givers have perhaps fair excuse for not hitherto including the theatre in the list of their benevolences. Other needs seemed greater.

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GREENROOM OF THE THÉÂTRE FRANÇAIS

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At any rate those other needs were more closely pressed on the attention of givers. Eloquent appeals were plentiful in their behalf. Churches, universities, colleges, hospitals, libraries, art galleries, reading rooms, association halls, gymnasia and so forth found ardent pleaders on every hand. To many the ideal of the theatre came as something frivolous if not sinful. There was no potent voice that reached them to tell them of what vast concern to the community it is that the theatre where the masses of the people spend so much time and so much money should be given an uplift morally and artistically. If stray preachments on the subject came to them, and they harbored for a moment the thought of taking part in such a beneficence they saw no organized sentiment, no digested plan for accomplishment, no light to lead them further. The stream of benevolence "turned awry" and took another channel.

Against the powerful arguments favoring an endowed theatre no voice has been raised in reason. Many have doubted that enthusiasm in the cause of good art could at this day be evoked in volume sufficient to bring the plan to realization. Only one frank phrase of opposition has been heard—and that proceeding from one of the great givers. This gentleman has said (if not misquoted) that no endowed theatre could succeed. The statement is quoted here simply to set against it the very positive reply founded

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on the experience of two centuries and a quarter of the theatre in Europe, namely, that not only have the endowed theatres succeeded, but that *no theatre outside the endowed theatres has been, or can be, permanently successful.*

In Letters of Gold

The sentiment favoring a National Art Theatre, distinctively American, is now crystallizing; the organization is spreading; the audience is preparing and eloquence and cogent argument will not be wanting! The silver tongues of the greatest orators could not find a more inviting theme! No better opportunity can arise for linking one's name to the end of time with service for his kind than in placing it in golden letters on the Temple of National Art which it is our purpose to uprear.

Leaving aside that appeal to the sons and daughters of the human race who so love to be well spoken of and long remembered after they are gone, there is another and saner argument to be advanced in favor of giving to the National Art Theatre. Doing so is subscribing to a joy that one can share to one's last breath. Not only shall the givers be aware of advancing National Art and ennobling a people's entertainment, but they can partake of the banquet they pay to prepare. They can themselves be lifted by the art they evoke. They provide a splendid temple at which they can entertain as well as be

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entertained. They can be part of the growing greatness of American intellect and triumph with their country.

Who Will Make this Great Gift?

We know that any one of five hundred men in the United States could at a stroke of the pen provide for the entire cost of the building and endowment of the National Art Theatre. Will any of these do it? If not, one hundred, five hundred, or a thousand men and women can combine to do it. We assume that it will be done because the time is ripe for it, because it is a need, because America is growing too great to be without a seeding-ground for a National dramatic art.

And the National Art Theatre must be created and maintained like its churches, colleges and art institutes, separate from the State. It must be independent of political changes and polical entities. The genius of American institutions so rules.

It is a noble task to further this great and vital cause, and whoever thereunto lays his hand as humble, ardent supporter or powerful donor deserves well of his country and the reward will follow to a certainty.

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History of the National Art Theatre Society

By HARRY P. MAWSON

ALL great movements progress slowly, starting from small beginnings. All practical movements toward great reforms have their detractions and those who jibe and ridicule. The growth of the National Art Theatre idea is not mushroom in character, but genuine, sincere and deep-rooted in the minds of thoughtful and cultivated people. It is born of the firm conviction that the American people should in their theatres have the right to think for themselves and that our theatres should not be made a dumping ground for anything and everything that sees the footlights in London, Paris or Berlin. It is, in fact, to be another Declaration of Independence, and there is no more possible doubt of its ultimate achievement than our forefathers believed when the Liberty Bell announced in tones that rang round the world, "These colonies are of and by right free and independent."

There have been in years past some undertakings which, while selfish in character and narrow-minded in endeavor, yet were the necessary failures which paved the way for a more en-

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lightened and practical scheme for the betterment of stage conditions in our country. Prominent in this sub-current of action was the interest shown by the clergy, by prominent actors, by people of literary and artistic tastes, whose senses and olfactory nerves rebelled at the cheapened bargain-counter conditions prevailing in our theatres to so large an extent as to overshadow the sop to Cerberus that is occasionally shown by inadequate production of a really noble play.

Dramatists Take the Initiative

Naturally this line of thought gravitated toward the American Dramatists' Club. It is the representative body of stage writers in this country. Even here the idea found its detractions, but its members, rising above all petty or personal considerations, resolved to put the idea, so to speak, upon its feet, and if it had life it would then stand alone and march onward to successful fruition.

At a special meeting of the club held at its rooms, 114 West 40th St., held Friday, February 7th, 1903, the following resolution was carried:

That a preliminary committee be appointed by the acting president to discuss and formulate a plan for presenting the endowed National Theatre project to the public and bringing it to the consideration of potential subscribers, and that said committee be empowered to invite the co-operation of an equal number of persons, not members of the American Dramatists' Club, interested in the said project.

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The committee named was as follows: Charles Barnard, J. I. C. Clarke, Charles T. Dazey, William Gillette, Clay M. Greene, Joseph R. Grismer, Arthur Hornblow, Charles Klein, Harry P. Mawson, Clinton Stuart, Augustus Thomas, Henry Tyrrell, and B. B. Vallentine.

This committee so appointed held several meetings, assisted by a number of gentlemen prominent in affairs, i. e., F. F. Mackay and others, and after much deliberation and investigation formulated the following statement of plan for the accomplishment of the object desired:

The Committee's Plan

The National Art Theatre plan, as conceived by the committee, is:

(1) To construct and maintain by private endowment and personal subscription in New York, a modern theatre of American type, devoted to the advancement of American dramatic and theatric art, the chief object being to present worthy American plays whenever they can be secured, the repertory also to include the classic and standard plays, American and foreign.

(2) That the endowment and maintenance of a conservatory of acting and the theatric arts should ultimately be part of the plan.

(3) That the theatre be chartered under the title of the "National Art Theatre, New York," and be managed by an American director, preferably an actor-manager chosen for a set term by the Board of Directors, who should also name a reading committee for the selection of new American plays.

(4) That the Board of Directors should consist of fifteen gentlemen, who should be chosen as follows:

THREE by the American Dramatists' Club as representing American dramatic authorship.

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ONE by Columbia University as representative of learning.

THREE by the Federated Arts Society, representing Architecture, Painting and Sculpture.

ONE by the Authors' Club as representative of Literature.

ONE by the Bar Association, representative of the Profession of Law.

ONE by the Chamber of Commerce, representative of the business interests of the metropolis.

The ten directors as above selected should choose the remaining five as follows:

ONE representative of the art of acting.

ONE representative of the art of music.

THREE unconnected with any of the foregoing interests, but men of public spirit and devoted to the idea of establishing a National Theatre.

(5) That the Trustees, whose office would be the holding and disbursing of the funds of the institution, should consist of 5 members chosen by the Board of Directors from among their own number, or other person of responsibility and standing in the community.

(6) Vacancies in the Board of Directors or Board of Trustees, arising from death, resignation or inability to perform their duties, should be filled by the remaining members of the Board of Directors at their next succeeding meeting after the official announcement of such vacancies, and new members so chosen should be representative of the same interests as their predecessors.

Municipal in Character

This plan, it was felt, would give the proposed National Art Theatre the character of a metropolitan institution in the sense that its Board of Directors would represent the leading interests of the metropolis, and it would also constitute a

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STATUE OF RACHEL IN THE LOBBY OF THE THÉÂTRE FRANÇAIS

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guarantee that the promoters of the National Art Theatre had no selfish or ulterior motives, but were actuated only by a love for the dramatic art in its purest and highest form and by interest in the public good. The officials, so organized, would constitute a body to whose custody any funds in support of the object could be committed with the certainty that they would be safe-guarded in a practical business manner and be properly applied.

Dinner at Delmonico's

The next step forward was a dinner given by the American Dramatists' Club at Delmonico's on April 13th, 1903, Mr. Joseph I. C. Clarke presiding, and at which a number of gentlemen prominent in finances, law, art and literature were present. After a general discussion of the subject and speeches by Heinrich Conried, Augustus Thomas, Sydney Rosenfeld, Wilton Lackaye, Henry Miller, and others in favor of the proposed theatre, the following resolution was unanimously adopted:

RESOLVED: that a permanent society pledged to work for the establishment of the National Art Theatre, New York, on the lines laid down in the plan put forward by the committee of the American Dramatists' Club, and be called the National Art Theatre Society of New York, be forthwith organized, and that to that end all persons present enroll themselves, subject to a call by the chairman of the meeting for organizing purposes and for carrying on a propaganda for the realization of the plan.

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The first public meeting of the new National Art Theatre Society was held at the New York College of Music, East 58th St., on May 13, 1903, when a great many names were enrolled as members of the new society. Mr. Clarke was the first speaker, others being Mr. Rosenfeld, Mr. Kyle, Mr. Haines.

Following this was the first business meeting, called on May 13th, 1903, at the newly-hired rooms of the Society, in the Holland Building, 1440 Broadway, when officers were elected as follows:

President—J. I. C. Clarke.
Vice-Presidents—Frank Tilford, Isaac L. Rice, Henry Miller, F. F. Mackay, Wilton Lackaye, John R. Dos Passos, Charles Barnard, Arthur Hornblow.
Corresponding Secretary—Sydney Rosenfeld.
Recording Secretary—Duff G. Maynard.
Archivist—Henry Tyrrell.
Treasurer—Hermann Conheim.

Vigorous Campaign Started

The machinery of the Society soon took shape, and, as far as means permitted, a campaign by circular and personal appeal was made.

It was announced that the Garrick Theatre had been secured for a public meeting on May 17, 1903, and as a result a fine audience greeted the speakers of the occasion, who in addition to the officers of the Society included Mr. Joseph Jefferson, Mr. William A. Brady, and Mr. Robert T. Haines.

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The summer's work followed, and included several minor meetings, at which members were secured in liberal numbers, these being the outcome of the Woman's Work Committees. The meeting at Elmhurst, conducted by Mrs. Grace Gaylor Clarke on June 18, was typical of these. There were meetings at the College of Music on June 4 and June 23, at the latter of which Miss Blanche Walsh and Mr. Howard Kyle made the chief addresses, Mrs. Sydney Rosenfeld presiding. Meetings were also held at the Tuxedo, in 59th St. On September 5, a garden party was given at the Atlantic Highlands cottage of the late Mrs. Harriet Hubbard-Ayer, whose untimely passing away we have such reason to deplore. It was a delightful and inspiring occasion, and is an enduring souvenir to all privileged to attend it.

Receptions and Meetings

There was a large reception on October 24 at the home of Mrs. Le Baron Allen on Washington Heights. Miss Grace Isabel Colbron and Miss Myra Kelly conducted a highly successful meeting, held on November 19 at the Horace Mann School, Columbia University, and addressed by Professors Baker and Cohn, and Mr. William Courtleigh. Mrs. Frederick Nye conducted a meeting and lecture by Professor Stuart Henry on the Théâtre Français at the Princess Theatre on November 27. The lecture was illus-

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trated by stereopticon slides, and was in all things successful.

The first great meeting of the Fall campaign packed the Herald Square Theatre on the evening of November 8, and outside the officers of the Society, was addressed by Rev. Dr. Thos. R. Slicer, Bronson Howard, the Dean of American playwrights and President of the American Dramatists' Club; Mr. Robert T. Haines, Mr. F. F. Mackay, and Mrs. Alice Fischer Harcourt.

Conference at the Majestic

Another great public meeting was held at the Majestic Theatre on January 24 of the present year, and was addressed by Professor Franklin Baker, of Columbia University, Mr. Otis Skinner, Mrs. Sarah Cowell LeMoyne, Mr. William McAdoo, Police Commissioner of New York and formerly Assistant Secretary of the Navy, and by Mr. James W. Osborne, former Assistant District Attorney.

At a dinner given in Mr. William Ordway Partridge's studio on March 12, addresses were delivered by the President of the Society, Mr. George Cary Egglestone, Recorder Goff, Mr. C. W. Hartridge, Mr. John Brisben Walker, of the *Cosmopolitan Magazine,* Rev. Dr. Thos. R. Slicer, Mr. Edwin Markham, the poet, Mr. A. A. Anderson, the painter.

The Twelfth Night Club gave a largely attended reception on March 22 at its rooms in the

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Berkeley Lyceum, at which the President of the Society was the guest of honor, and where ringing addresses were made by Mrs. Edward E. Kidder, Mrs. Charles Wilbour, the President of Sorosis, and Mrs. Donald McLean, President of the Daughters of the Revolution.

Official Organ Issued

In addition to the various meetings, the propaganda was constantly urged by the issue of circulars and pamphlets. THE BULLETIN of the Society, first issued in July last, became a monthly record of its progress. In all, over 20,000 copies have been issued, each member receiving a copy by mail, the remainder being used for effective distribution. With the March number, it takes the name of THE DRAMA, and promises to grow in importance as an aid to the Society's work.

In December last, Mr. Sydney Rosenfeld's resignation of the office of Corresponding Secretary was accepted by the Board of Officers, and Mr. James S. Metcalfe was elected in his stead. The retirement of Mr. Duff G. Maynard from the post of Corresponding Secretary brought Mr. William Ordway Partridge to that position. At that time, too, the various committees were reconstituted by the Board of Officers, Mrs. Alice Fisher Harcourt replacing Miss Julia Marlowe as the head of the Committee on Woman's Work. The term, Woman's Auxiliary, was dropped as tending to place the valuable work

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of woman in the cause on a separate, if not inferior, plane to the work of the Society as a whole.

Incorporation Effected

In February a form of constitution was drawn up and submitted to the members through THE BULLETIN. In March the incorporation of the National Art Theatre Society was effected under the Membership Law of the State of New York, with a Directory consisting of the following: Joseph I. C. Clarke, Frank Tilford, John R. Dos Passos, Henry Miller, E. H. Sothern, Isaac L. Rice, Wilton Lackaye, F. F. Mackay, Charles Barnard, Robert T. Haines, Hermann Conheim, Arthur Hornblow, James S. Metcalfe, William Ordway Partridge, and Henry Tyrrell.

The election of a new Board and officers will take place in May.

The Society's membership at this writing (April 14, 1904) consists of twenty-four Life Members, and 1,084 Annual Members, the former paying $50, and the latter $2 a year.

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What an Endowed Theatre Might Do for America

By A. M. PALMER

THE establishment of an endowed theatre would be a great blessing to dramatic art in America, a blessing to the dramatic critic, a blessing to the American public, and, in the end, a blessing to the theatrical management of the higher class.

Imagine a theatre in which all the plays produced should be of a high literary standard; should be all unobjectionable morally; should be played by the best actors and actresses, the parts being distributed according to fitness and not according to favoritism; should be produced with absolute faithfulness and truth as to scenes, costumes, heraldry, etc., and should be defended and maintained as meritorious productions regardless, at any rate for a period, of public favor. Would not such a theatre be heartily welcomed by a very large number of thoughtful persons who now find little to attract them in the kind of amusement which the great masses of the

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public demand, and which, therefore, the commercial manager must supply? The patronage of these persons and the persistence of the theatre in maintaining excellent plays would, I believe, gradually create a volume of good taste in matters theatrical which would result in a demand all along the line for higher and better things. It is a trite remark that "the public knows what it wants," but it is not strictly true. The public is like a child; it can be taught; it can be led. The commercial manager cannot afford to lead it. He cannot afford to sacrifice time and money in creating a taste. He must take it as he finds it, and of necessity must cater to it. But the Endowed Theatre would be able to create a public taste. It need not stand, when it had presented a fine thing, trembling with fear lest that "fine thing" should spell ruin. It could wait, it could persist, it could fight, and in the end it would win.

Would Create Taste

In the matter of correct theatrical taste, the American public has no standard at present. An endowed or independent theatre could create one, and in my humble opinion this should be its chief mission. Then consider, for a moment, the blessing such a theatre would be as an educator. As things are at present, even the pretentious productions of the commercial stage can be, and are, only half educators. As in public taste there

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HOFBURG THEATRE, VIENNA

This theatre was founded by the Empress Maria Theresa in 1741. For many years it was devoted to the production of French and Italian operas and comedies, but gradually it became more and more national, and to-day it is the most important home of German drama. It is often styled the "Comédie Française" of Germany. The present handsome building was erected in 1888 on the site of the old theatre.

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is no standard, so in the present productions of, let us say classical plays in America, there is no absolute correctness. The producers must generally study economy; they must depend on the dicta of half-instructed subordinates; they have not the time for the research and study requisite for a production which shall be *absolutely* faithful. The critics themselves (a majority of them young men uninformed in these matters) pass the incorrect productions by or praise them, for the simple reason that they do not know any better. Why should they? There is no standard, and there never has been one in these matters in America. An Endowed Theatre would be able, by reason of its independent financial condition, to furnish such a standard. Then think what a blessing such a theatre would be to the American Actor. Is there any standard of acting upon the American stage? If so, where is it?

The actor's great weapon is his voice. How many actors on our stage to-day know how to produce voice and to preserve it? For the pronunciation of the English language there is, of course, a standard. But how many actors observe it? Even on the polite stage of the leading London theatre I have heard one simple word pronounced in three different ways by three different actors. In our Endowed Theatre such a thing would not be possible. Rules would be established for the production of voice, its development, its preservation. Standards would be

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established for the pronunciation of words, which, being absolutely and undeniably correct, would never be deviated from, and would come to be accepted by all people of the stage throughout America, and perhaps by society itself as authoritative. The use of the body, the walk, the gesture, facial expression, all the things, in fact, which enter the actor's art would be made the subject of study and thought and rules would be adopted concerning them which should be, and doubtless would be, maintained.

All Cannot Be Stars

In the present conditions, the actors have only one or two things to which they may look forward. Either they must become stars, or they must continue to be hewers of wood and drawers of water for other actors whom the commercial managers pick out for stars, or whom pluck and enterprise and, in a few cases, genuinely great ability make stars. Last resort of all, they may do their turns in continuous shows. For hundreds of excellent actors and actresses who are as really stellar, in everything pertaining to their profession as more fortunate fellows, save only in that *je ne sais quoi* of personal attractiveness or (as the commercial manager puts it) of personal magnetism, there is nothing else to do. Identity gone, ambition gone, individuality gone, the actor merely becomes the slave of him whom he serves.

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His performances are of necessity not the reflection of his own thought, his own mind, his own conception, but of the thought and conception of another. With the final disappearance of the stock company, the last chance of distinction for the non-stellar actor vanished. In the stock company days there was a chance of distinction, and of delightful distinction, too. To be the leading man or the leading woman or the first old man or the first old woman of the great stock companies of those days meant permanence and distinction in the ranks of the profession.

Would Restore the System

An Endowed Theatre would do much to restore this system. Its own company should be large—larger by far than any commercial manager could afford. The actors and actresses should be employed, not by the season, but by the year, and should be selected, in the first instance, with the greatest care, not only as to acting ability, but as to character and temperament. Such a company, with proper management and control, could hardly fail to enlist for the theatre the favor of the public, while it would always stand as an example of correct conduct and of correct acting to the younger aspirants for the stage. A school of acting should also be connected with the theatre, modeled to some extent on the Paris Conservatoire. In this school there should be no charge for tuition, and even a small weekly salary might be paid to the students

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who would act as supernumeraries and in other capacities. To this school only those should be admitted who might be able to demonstrate their adaptability to the stage. A great weakness of our theatres, and one that has lowered materially the quality of its acting, is the employment upon our stage of so many of the graduates of the current dramatic schools in parts which they are too immature to fill. I have no word of criticism to offer as to the instruction in these schools. They are generally conducted by able men and women who conscientiously furnish instruction according to their lights. But of necessity they are commercial, and it would be unnatural to suppose that very strict scrutiny is exercised in the admission of students to their classes.

A Noble Undertaking

Certainly the Endowed Theatre will remain only "a castle in the air" unless some one of our large-minded and large-hearted citizens, with millions to dispense for the public good, interests himself in it and earns the lasting gratitude of his fellowmen by its establishment. For myself, I can conceive of no more noble and worthy undertaking. The theatre to-day, for good or for evil, is one of the most powerful influences in this country—more powerful here than ever before, and more powerful here, I fully believe, than anywhere else in the world. Certainly an institution, even if it be regarded as a mere amusement giver,

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which has within itself such attractiveness, such an irresistible force that it has thus grown, without help and in the face of much bitter opposition, until it covers the whole land, is something that those fortunate men who seek to dispose of their surplus wealth in ways that may best help their fellow creatures cannot afford wholly to ignore.

The above is part of an article which appeared in the THEATRE MAGAZINE.

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The Players for a National Art Theatre

By H. DELMAR FRENCH

IT has been urged frequently by many excellent persons who have doubted the feasibility of the National Art Theatre project that, even if all other obstacles could be surmounted, it would be impossible to secure the services of competent players. Successful stars could not be expected to relinquish their hard-won eminence and sink their individualities in an enterprise in which, though the interests of the drama and of humanity be promoted, their own distinction would be less apparent. Then, too, such a sacrifice would involve the loss of those financial rewards which had been gained only after a long and arduous professional career. Who would offer the richly deserved prize, paid for by a life of toil and endeavor, on the high altar of Art?

This objection at first seems quite formidable, and indeed would be if the purpose of the endowed theatre were merely to give elaborate productions of classic dramas with all-star casts. But as the object of the new theatre is the de-

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enjoyment of the drama, the success of the enterprise does not depend on the maintenance of a company of actors and actresses which shall include only those of stellar rank. What is needed is not an aggregation of stars, but a stock company of talented and cultured players who have a pride in their profession and who are devoted to their art.

Advantages to Actors

Such a company of artists can be assembled without difficulty. The advantages to be derived from membership in an organization of this kind are sufficient to attract desirable players, even though the remuneration be not equal to the highest salaries paid to popular favorites on the road, for the opportunities for artistic development and professional advancement would be greatly enhanced. The actor complains that all too frequently he is forced by the commercial limitations of the drama to play for years in small or insignificant rôles. A new part is a rare experience; he must stick to the old one so long as the play can be kept on the boards. But in the endowed theatre there will be no long runs and the actor will have a far wider scope for the exhibition of his versatility and the cultivation of his talent. There will be no parts that are unworthy and no danger that genius will rust for lack of employment. Under such conditions the player will gain in a

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few years a far richer experience than he could acquire in half a century of the present régime. Relief from the inconveniences of traveling, the opportunity to make a home and the prospect of a continuous engagement are other inducements which the actor will appreciate.

All these considerations, together with the prestige and inspiration to be derived from connection with an institution dedicated to all that is good, true and beautiful in dramatic art, are potent enough to insure at the outset the most talented theatrical company in America. The Conservatory of Acting to be established in connection with the National Art Theatre may be relied upon to furnish recruits to this company.

School of Acting

The school of acting has passed the experimental stage. It owes its origin to the insight of actors and other students of the drama who first saw the necessity of providing technical training for young men and women who were determined on a stage career. Despite the sneers of actors who had won enviable reputations without such advantages, the dramatic school was established. Although unaided by endowment, it has made a place for itself in the theatrical world and has received the endorsement of the leaders of the profession. It has been clearly demonstrated that the technique of dramatic art can be taught successfully and that students can

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be given valuable practical preliminary training for their life work. Many of the ablest players of the younger generation are graduates of schools of acting. No school, of course, can make a fine actor of one who has none of the qualifications requisite to success on the stage. That, however, is the case with all institutions of like character. A law school diploma is no guarantee of its holder's efficiency as an attorney, but bench and bar have united in declaring that the best preparation for legal practice is to be obtained in the professional schools. Just as clearly has it been demonstrated that the most adequate equipment for the player's art is found in the dramatic schools.

Present Schools Limited

These, too, have their limitations, most of which are directly due to their lack of funds. Nearly all, if not quite, of the existing institutions where instruction in acting is given are private enterprises depending for their support solely upon the fees of their students. This necessarily restricts the curriculum to the bare essentials of technique and allows no time for that more generous culture upon which all artistic success depends.

Regular courses in such schools range all the way from three months to two years. In the maximum period, much may be accomplished with earnest students who have already acquired

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a sound general education, refinement of manners and a vital idea of representative art. But even under the most favorable circumstances, the time is devoted to stage technique to the exclusion of literary and historical studies. There is, to be sure, a little attention paid to dramatic literature and the history of the stage, but this is so slight that it cannot have any real cultural value. The superficial graces taught by a dancing master will not alone insure histrionic fame; unless the heart of the actor be attuned to the music of Nature he will be a failure.

Literary Culture Needed

Not only physical, but intellectual and æsthetic culture, are here involved. Art is an approximate representation of life, not a mere imitation. The actor is prone to sneer at literature in connection with the stage, forgetting that the drama at its best is the highest and noblest of all literary forms. Shakespeare, the consummate genius of the stage, is also the peerless poet. Literary culture, broad and deep, is the prime requisite of the great actor. This cannot be acquired in one or two years, and is therefore beyond the scope of the private schools of acting. An endowed conservatory connected with a national theatre is the only means by which it is possible to provide for the liberal education of the actor, preserve the best traditions of the stage and promote the permanent and vital interests of dramatic art.

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In addition to the discharge of its immediate function of training actors for the National Theatre, the conservatory of dramatic art would exert a potent and beneficial influence on the entire theatrical profession. By furnishing the theatre with better trained and more cultivated players, it would greatly increase the qualifications demanded of candidates for entrance upon a stage career. The too oft-repeated cry, "The stage is the only school", belittles the actor's art. Is it all so simple and so easy of attainment that it is to be lightly undertaken? No one who has wooed any of the nine Muses is resting under any such delusion. Melpomene must be approached reverently by those who would sue for her favor. Her gifts are bestowed only upon those who render consecrated service. "Art is long," and there is no short cut to the laurel wreath. The conservatory would be the source of artistic inspiration, the constant stimulus to persistent endeavor and the assurance of an eternal union of the theatre with the dignity of art and scholarship.

Question of Stars

It is suggested that when an actor of the National Art Theatre begins to rise high in popular favor, he will become ambitious to be a star at the head of his own company. That is, of course, to be expected, and it is indeed highly desirable. For as others will be prepared to take

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his place, the theatre will lose nothing, while a larger public will gain by the manifestations of his art the benefits which he has derived from his rich experience and generous culture. The passing of players in the ripeness of their maturity is essential to the welfare of the theatre, as a constant infusion of new blood is necessary to the continued existence of any institution.

Visiting Actors Welcome

Although the assistance of the principal actors and actresses in America is not required to insure the success of the enterprise, they will be welcome and eager visitors to the stage of the National Art Theatre on special occasions. Several of them have volunteered their services, and the readiness of all others to do likewise cannot be doubted. The generosity of players is proverbial and the great men and women of the craft are deeply concerned in the future welfare of the theatre. These will be ever ready to impart to those who are destined to become their successors so much of their art as is communicable.

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The Repertory of a National Art Theatre

By RUPERT HUGHES

ONE night at Daly's Theatre, I overheard two women, of excellent costume and intelligent appearance, whiling away an entr'acte by reading the names of the dramatists included in the scheme of decoration. They recognized Shakespeare and Molière without difficulty, but they had some trouble with Racine and various others whose names they deciphered with a lack of comment that betrayed a boundless and awe-struck ignorance. There was one name with which they could make no headway, and they alternated between calling it Plutos and Plantus, till I shivered with the memory of the many painful hours spent upon this playwright's crabbed Latin, and the geological effort of pounding from the stubborn ore his sad jokes and his doubly low comedy.

At length the women reached a name that had a familiar enough sound, but whose connection with drama they could not fathom. "'Payne'! Now who could 'Payne' be? and what play did he ever write?" I felt my hair rising on end at

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such a display of American ignorance concerning one of the earliest successful American dramatists, and I was tempted to rebuke such illiteracy. Then I realized, with calm depression, that I myself had never seen or heard or read one of his plays and knew of their existence only through random allusions.

This trivial anecdote is important only as a light upon the ignorance of the American theatregoer concerning one of the busiest fields of native art—or should I say only "native industry?" For the American drama, while universally recognized as a commercial entity of magnitude, is frequently counted a nonentity in an artistic sense; and yet it has not been altogether lacking in achievements of genuine moment, and it needs only some dignified recognition, some stamp of authoritative approval and encouragement to obtain its rights and enlarge its future. The only conceivable method of assuring this important end is the proposed National Art Theatre.

Classic and Standard Plays

While it must not be a graveyard of dead plays, a large part of its repertory must and should consist of the classics, and of those standard dramas which still have life enough to entertain occasional large audiences, though no one of them may have life enough to pay the expense of keeping a large troupe touring the country for at least a year. By preparing and

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ROYAL OPERA HOUSE, DRESDEN

The present imposing building, in the style of the Renaissance, was completed in 1878, to replace the former building, which had been destroyed by fire. It furnishes accommodation for 1,733 persons, and is used exclusively for operas.

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alternating a number of classics, the National Art Theatre could be assured of a certain very respectable support. To this must be added occasional new plays of importance and of vitality, not above the reach of the general public in its more intelligent moods. In securing these plays the National Art Theatre must, in a sense, compete with the commercial manager; but in this competition it will have many advantages, by reason of its dignity, and the fact that the box office failure of no one or two plays will mean bankruptcy. It has been suggested that doubtful plays, which have won success under the aegis of the National Art Theatre, could be profitably sub-let to the managers. Furthermore, the National Art Theatre could profitably sub-let from the managers many of their worthier plays which have exhausted their powers of consecutive run and yet have the power to draw a few audiences of good size. To keep the National Art Theatre in touch with the mood of the time is a matter of great importance.

Repertoire for the Theatre

But in discussing a repertory for the theatre, it is not possible to foretell what these timely productions will be, since many of the National Art Theatre's plays are not yet written. I shall then have to confine myself to a brief and incomplete catalogue of old plays. This portion of the repertory promises the theatre some of its

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noblest opportunities, and its audiences their highest rewards and most delightful hours.

Should Be Cosmopolitan

In the first place, the Theatre should be cosmopolitan, for we Americans are of mixed ancestry and interests. It is doubtful, however, if the Theatre could give those classics of Hindu drama: "Sakuntalá," or "Malátí and Nálumká. The Chinese high tragedy, "Tchao-Chi-Cu-Eul," and the alleged masterpiece of domestic drama, "[illegible]" we must leave to our Celestial colleagues in Doyers St., though Voltaire's version of the latter we might adopt. We have seen Sada [illegible] in little Japanese sketches, with [illegible] and some understanding. [illegible] our chief Oriental support in [illegible] which the Caucasian mind [illegible] as through a glass darkly.

[illegible] which we studied in college [illegible] is so far removed [illegible] that it has been found [illegible] usually under [illegible] might [illegible] however, for the limited [illegible] the National Art [illegible] play, and the [illegible] that scholarly [illegible] countries. [illegible] Maeterlinck's "Sunken" can ever

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forget it. I seem even now to hear again the thunderous roll of his despair, "O mort! dans ton ombre profonde!"

Greek plays were really grand operas of the Bayreuth school. We have lost the music, indeed, but there have been modern substitutes such as those of Mendelssohn; and it would be especially fitting if "Oedipos Tyrannos" could be given with the truly magnificent music written for it by the dean of American composers, John Knowles Payne. This was produced by Harvard University in 1887 with impressive success.

The Greek Authors

One of the deepest pities of our dramatic world is that such potent dramatists as Aeschylos, Sophocles, and Euripides should lie mute in text books, though they once thrilled huge amphitheatres with their sonorous majesty. As for Aristophanes, there is less hope; he is more full of local allusions than any modern burlesque, and while study may makes these clear, it is impossible to act foot-notes. Plautus and Terence seem to me still less available, except perhaps in most liberal adaptations.

But it is the drama of the modern world and the modern soul for which the audience chiefly waits, and the opportunity here is as noble as any lover of the theatre could demand. I, for one, am hungry to see in English some of those plays which Lope de Vega poured forth in such in-

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credible multitude, a few of which may still be heard in Spain. And there's Calderon, whose dramas were acted with Lope's in Mexico, soon after the Spanish Conquest. I grow weary of always hearing only the names of Racine and Corneille, of Lessing and Goethe. I am eager to hear that play, "The Robbers," with which the twenty-two-year-old Schiller got himself fame and exile. Molière still finds occasional reincarnation in French, and we have heard in America "Les Précieuses Ridicules" and "Tartuffe" with the Coquelins and Jane Hading. We have had Salvini and Duse, too, for the Italians, and many German guests of distinction; and, of course, he who goes to Europe can hear far more. But we Americans who hear all the most famous operas of Europe, ought to have as frequent chance to hear the great dramas,—and in English, for, though great audiences can be moved to raptures by the singing voice of a foreigner, they remain unmoved, or only pretentiously moved, by a foreign actor. By careful selection, intelligent adaptation, and fitting presentation, there is every reason to believe that a few performances of each of the greatest of world-dramas would find no lack of auditors.

English and American Drama

We see Sardou and Dumas scoring constant success in English, and numberless other plays more or less openly credited to their French and

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German originals. If they can keep many companies busy season after season, why should not the greater plays bring occasional crowds.

Being an English-speaking enterprise, however, the National Art Theatre should, of course, chiefly concern itself with the English and American drama, and, while bending every effort to discover new genius, also keep the classics of tragedy and comedy well in view.

Old Miracle Plays

The intensely deep impression made by the old morality, "Everyman," should make it one of the early productions. The universal interest that vivified its allegory proves that in other of the older morality and miracle plays, there are other masterpieces buried alive. Mr. Henry Tyrrell has suggested as "fully equal in effectiveness and interest" to "Everyman" the following: "The World and the Child," "The Castle of Perseverance," "Lusty Juventus," "Mind, Will and Understanding," "Nature," and "Mankind."

In the Elizabethan period, it must be remembered that Shakespeare was only one of a cluster of notables. I confess that a long study of the others has convinced me that the chief reason for their non-continuance beyond the eighteenth century is the fact that many of them lack the modern dramatic demand for technical misunderstanding and "situation." The plays of Shakespeare which survive, are just those in which some one

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pretends to be something he or she is not, and thus establishes a complication in which the audience is "in the know." Take, for example, Iago, Viola, Rosalind, Romeo. It seems impossible to any playwright that Shakespeare could have meant to show Hamlet as in any sense insane. In fact, he uses every dramatic device to prove the opposite, and it is only from studying the text alone and forgetting the tricks of the playwright's trade that so much fine literature has been spent on a problem that does not exist.

Shakespeare and Contemporaries

Shakespeare must, of course, have his niche in the repertory of the Theatre, but by judicious selection and some editing we should also learn to understand the once great vogue of Marlowe, Ben Jonson, Ford, Greene, Webster, Massinger, Beaumont, and especially Fletcher. Once their carpentry is understood, their philosophy, broad human interest, neat comedy and lofty, poetic gifts, will be found by no means so far inferior to those of Shakespeare as the general public imagines. We are too apt to think of Shakespeare as of the lonely mesa rising so suddenly in Mexico. In fact, he was only the highest peak of a whole range of lofty mountains. There is no space here to discuss the individual merit of these masters, but the committee of selection will be embarrassed with riches.

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We have had the later school of English social comedy in various more or less surreptitious adaptations, many of which have proved by their success that it was not so much the modern dress as the original soul that reached across the footlights. Let us give a hearing to at least some of the work of Wycherley, Congreve, Farquhar, and Vanbrugh in their own names.

The commercial managers indulge us occasionally with the delights of "London Assurance," "The Country Cousin," "She Stoops to Conquer," "The Rivals," "The School for Scandal," etc., but there are other works of almost equal grace which we never hear. Coming to more recent days, there are the sterling plays of Pinero, Jones, Wilde, Grundy, Esmond, and Shaw, which have passed their day as sustainers of a whole season, but are still capable of drawing a few audiences a year.

Continental Dramatists

Then there are the genuinely deep works of the Continental dramatists — Ibsen, Sudermann, Hauptmann, Giacosa, Echegarey, and a number of the French. The name "Ibsen" should, however, be used with caution, as his plays are set down in the popular mind, and not without justice, as those of one who watches the sorrows of the world, not with pity, but with contemptuous bitterness; and who despises rather than sympathizes with his characters, however true

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they and their problems may be. That note of inspiring and ennobling humanity which Ibsen lacks must be the keynote of the repertory with a distinct leaning to the major key. When this attitude is made clear, the great public will flock to the theatre.

In the records of such stock companies as Wallack's, Palmer's, Daly's, and the Boston Museum, will be found a number of well-constructed and worthy dramas, which this generation is eager to see. Their mere catalogue would fill more space than remains for this sketch.

Native American Plays

The native American drama must, of course, be a constant subject of interest, both in the points of revival and of creation. Historically, we can hardly claim great dignity. The American drama, perhaps, begins with the heroic historic play of the Incas, "Apu Ollanlay," but this is hardly less likely to hold a modern audience than the early drama of these United States. William Dunlap is called "the father of the American stage," but his five-act tragedy, "Major André," of 1798, would better be allowed to requiesce in peace. Then there was Barker's drama, "Marmion," which had a long run under the false colors of English authorship and an alleged "unbounded applause" in London. J. A. Stone's "Metamora" won a $500 prize and brought Edwin Forrest success.

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HOF NATIONAL THEATER, MUNICH

This theatre was originally erected in 1818, and rebuilt in the original style after being destroyed by fire in 1823. It is one of the largest theatres in Germany, accommodating 2,500 persons. It is reserved for operas and the more ambitious dramas. The well-known actor, Ernst von Possart, is director. Arrangements are such that a fire upon the stage may be extinguished by means of artificial rain.

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The plays of George Henry Boker will repay examination. Though only one is known to the present generation of theatre-goers, namely, his fine "Francesca de Rimini" others of his would ultimately find the boards of a National Art Theatre.

More Recent Plays

There are later plays, however, such as the triumphs of Bronson Howard, "Saratoga," "The Young Mrs. Winthrop," "The Banker's Daughter," "The Henrietta," "Shenandoah," and "Aristocracy," which all of us would flock to see again. Then there is the genuinely artistic and genuinely American play, "Pudd'nhead Wilson." James A. Herne's "Shore Acres" would preserve his memory. Augustus Thomas in "Alabama" has given us a beautiful stage idyl. Clyde Fitch in his many-sided talent would not lack examples. Indeed, one could tell off on the fingers of both hands a series of desirable and profitable revivals.

As to the discovery of new plays, it is impossible to speak in advance. The great unknown Shakespeare, with his barrel of masterpieces, doubtless exists only in the dreams of various unproduced authors, whose literary gifts have not been supported with the arduous and special technic of stage-necessities. But if we have no silent Shakespeare, we may encourage a less commercial ambition and develop a school from which may loom the man we are waiting for.

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The Drama from a Churchman's Point of View

By THE REV. MINOT J. SAVAGE

BEING a heretic, perhaps I ought at the outset to waive any claim to speak concerning the theatre from any point of view except my own. Those who assume the name of "churchmen" would not be likely to select me as their representative; and yet if believing that the Church is the noblest and most important institution on the face of the earth constitutes one as a Churchman, I have a right to that name.

After all, what could any man do except to give utterance to his own feelings and convictions? For no one church as a whole occupies any fixed and definite attitude toward the theatre any more than it does toward a good many other things. There are varieties of feelings and convictions inside all the churches. There are doubtless many who, if they could, would abolish the theatre altogether. There are others who would change it; though there is no general agreement as to what these changes or reforms should be, and in any case there is no likelihood that the theatres as a body will pay any special attention to any pronunciamento emanating from any one of the churches.

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There is a certain public sentiment or body of opinion which slowly brings about certain results in the way of decay or improvement; and this, of course, is true of all institutions and of the theatre only as one among others. Each man will have his say and exert his influence, conscious or unconscious, and the general conditions of social life will be the result. The best I can do, then, will be to give some expression of the views of one minister concerning what the theatre seems to him to be and as to what it might be and might accomplish.

The Theatre a Fixed Institution

In the first place, then, the theatre is here, and is going to stay. Whether churchmen like it or not will hardly make any difference in regard to that simple fact. If the theatre grew up as it did in the days when the church was not only more opposed to it than it is now, but when it wielded secular power, there is no likelihood that a love of the Drama which seems more widespread than ever before is to grow any less in the future. This love for the drama is undoubtedly one of the essential and universal qualities of human nature. It manifests itself very early among children and does not seem to decrease with the advance of age. Though it is not called by that name, it invades the churches themselves. The forms of service in many of them are dramatic in the extreme; and the minister who pos-

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sesses dramatic power is likely to have the larger following and so be more in favor with the managers of churches than those who are conspicuous by its absence. The people will not only pardon it in the pulpit, but they like it there even though it is not as artistic as it is generally found upon the "boards". Men like Mr. Beecher and Dr. Talmage may be referred to as illustrations of this, though by such a reference I would not be understood as placing the two men at all in the same class.

Often Demoralizing

The theatre is here, then, and not only is it going to stay, but it is going to increase in power. If we should undertake an inquiry as to what the theatre has been in the past we should find that like many other human institutions it has been good, bad and indifferent. There have been times when it is easy to understand why the Church should oppose the theatre. Its influence in many cases has undoubtedly been demoralizing. But those have been demoralized times, and the stage has in some degree fairly reflected the social conditions then existing. But even when the theatre has been most looked down upon there have been great actors and noble plays.

But if there have been times when the theatre has been corrupt, the candid historian must admit that the same has been true of the Church itself. In the days of the fox-hunting parsons

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in England, a condition of things illustrated in the writings of a man like Fielding, it is not strange if the theatre itself did not rise to any higher level. I would not, however, be understood as defending the theatre in its days of degradation on the shallow plea that this was what the people themselves demanded. If a thing is bad, it is bad whether people want it or not, and the simple fact that bad people want a bad thing is no excuse for a bad man's supplying it.

Catering to Lower Instincts

This kind of claim is frequently put forth even to-day on behalf of Yellow Journalism, for example. I have heard a noble and high-minded man connected with a prominent newspaper defend the paper in its vicious course on the ground that the people wanted just that and would have it. This kind of plea if once admitted would be adequate in defense of anything. The grog-shop and the brothel and gambling are thoroughly justifiable if they need no other defense than this. Because there are vile people in every society who wish for vile things is hardly a satisfactory defense on behalf of those who supply them. It should be the effort of all reputable people not to get so far away from the popular feeling as to be out of touch with it, but to keep a little above and ahead of it and try to lead and lift towards better things. So the theatrical manager who puts and keeps on the boards some-

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thing which every right-minded man would condemn is simply catering to the lowest instincts and feelings of the people for the sake of making money. To think to make himself respectable by hiding behind the belief that he is only giving the public what the public wants is something which all fair-minded people must not only disallow, but contemptuously condemn.

If, however, the theatre is put under the ban of reputable people it is placed in a hopeless position. It is not likely to go out of existence, but it inevitably tends to become like those who are its only or principal support. This is a tendency of human nature which cannot be ignored. There is an old proverb which runs, "Give a dog a bad name and hang him." If you give the theatre a bad name and if good people stay away from it, you condemn it to irretrievable badness. If the better elements of society patronize the playhouse it will naturally rise to the level of the popular taste.

Social Standing of the Actor

There is one thing which is already doing much to help on this elevating tendency. In the old days there was too much separation of classes and occupations. In the days of Miss Austen, for example, it was hardly reputable for a woman like her to fall into the class of novelists. To be an artist was to become an inhabitant of Bohemia and to be outside the limits of the high-

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est respectability. So in the old days to be an actor or actress was to be put off in a class that was beyond the range ordinarily of the best social influences. They were under social suspicion merely because of their occupation. It is a great step in advance when women like Charlotte Cushman, men like Sir Henry Irving, Mr. Sothern, John Drew, and large numbers of others are received in the best circles on account of their intelligence, their character, their standing simply as women and men. I believe the day ought to come when manhood and womanhood in every direction should be recognized as the highest titles of nobility, and that without any regard to the profession to which one belongs. A minister for example, should not be first a minister and then incidentally a man. He ought to be first a man among men, though he may hold his office in the highest possible esteem. So an actor ought first to be a man among men, proud of his manhood, then his work as an actor will take the place which belongs to it. Ministers and actors should meet on the common ground of their humanity in society as friends, as intimates,—then they can better understand and help each other. But if they are separated into isolated camps and always wear the label "minister" on the one hand and "actor" on the other, this fact of itself is enough to breed mutual misunderstanding and suspicion, and neither side is likely to be able to help the other.

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ROYAL THEATRE, HANOVER

Considered one of the finest theatres in Germany. It was completed in 1851, and seats 1,800 persons. Its repertoire, however, is limited, owing to the Kaiser's lack of sympathy with the modern dramatic school.

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I do not believe that the aim should be always or predominantly to turn the theatre into a school. Those books are not always best in their influence which obtrude too much the fact that they are trying to teach and lift up the world. The novel which is written for a purpose, "the problem novel", as it is sometimes called, is not apt to get readers nor accomplish the end which it is seeking. People do not like to have medicine thrust down their throats even if it be sugar-coated. That novel which is a true picture of life and which carries its moral inevitably, as all live situations do, may be fascinating and at the same time improving without making the improvement too prominent. The attempt to get people to go to the theatre ostentatiously for their moral improvement is never likely to be a success. I may as well frankly confess that I would not go to that kind of a theatre myself if I knew it. As I grow older, if I may be pardoned the expression of my own personal feeling, I become less and less inclined to tragedy even. If some great actor can fascinate me by his personal power I may be willing to suffer for the sake of having my emotions thus wonderfully played upon. Particularly is this endurable when in the presence of physical failure there is the sense of spiritual triumph.

Must Entertain, not Teach

But most people go to the theatre simply and frankly to be entertained; and this in my judgment is wholly excusable. There are people who

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never do any work and so have not earned the right to play, but most of the people in a great city like New York are driven and worn and weary. If they go to the theatre in the evening it is to find rest and recreation; and so this is sweet and wholesome, a beautiful and fascinating picture of some phase of human life, there is no reason why they should not go away refreshed and be grateful to the manager and the actors who have provided them with such an entertainment. I get all the tragedy I want in the regular work of my ministry. I shy at it in books and shun it at the theatre instinctively. There is no virtue in hard work for its own sake any more than there is in play. The great end of life is living,—living nobly and helpfully; and play when the right to it has been earned may contribute to this as really as labor does. So, while we insist on plays that do not deteriorate and degrade, let us not ask too much in the way of definite instruction. The most of Ibsen's plays, for example, may be true enough to some phase of human life, but they are so dismally true that I like to keep as far away from them as possible. Why anybody should produce them on the stage, or why anybody should go and hear them when they are produced, I do not quite understand.

The Churchman's Mission

There is one other point which is worthy of brief consideration. As the churchman looks

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over human society, there is no reason why he should pick out this institution or that as the one thing to be reformed. His object, if he be true to his highest mission, is to help men think and live. His work is largely with individuals. He cannot reform business in whole or part, but if he can get the individual men with whom he comes in contact to be fine and true and noble men, then so much of the world's business as they have in their control will become what it ought to be.

Let Us Encourage the Best

So nobody can take the theatre, as an institution, and reorganize or revolutionize it. We can encourage the best work and countenance the best managers and actors; and as we get these men to be what they ought to be they will put themselves into their work and that will be gradually brought into its highest and noblest condition. It is humanity that the minister deals with. He must recognize the fact that he cannot take any one section of society or any one department of life and lift it to its highest level while all the rest of the world remains as it was before. We are all in one boat. We go up or down together. As all the churches work with their constituents and help them to see and realize higher ideals, so the whole of society in its different departments will gradually be improved; and thus, slowly, the world becomes better and better.

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The Comédie Française

and what it has done for the French People

By JULES CLARETIE

Director of the Theatre Francais and Member of the French Academy

THE Comédie Française is not, as generally believed, governed by the decree of 1812, known as the decree of Moscow, a decree essentially modified besides by the decree of 1850, whose preparation was the work of eminent jurisconsults. The Comédie has lived gloriously since 1680 under the rule established by Molière himself and his co-workers, a rule recognized by Louis XIV., and which has made vital since the seventeenth century the democratic principle of Association so widely applied in the nineteenth century. The number of associates, the division of profits according to talent, the internal government of the Society, had all been admirably regulated by the founder of a house which is the glory of French dramatic art. An institution which has resisted the tests, and even the attacks, of two hundred and twenty-three years, is of the kind to be respected and admired.

Molière was not only a great writer, but, as

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we see, a great organizer. The decree of Moscow is merely the codification of the uses and customs established by him, which wrought to the end that every associate was devoted to the common task and recompensed according to service.

For the Honor of France

In the whole range of State institutions, the Comédie Française ranks with those that do most for the honor of France. To-day, while some Frenchmen are criticising it, the foreigner is vainly attempting to imitate it. The Administrator has a request for the rules of the Society from the King of Greece, who wishes to found an Athenian House of Comedy, and the King of Portugal is demonstrating his desire to establish a theatre on the basis of the Comédie Française. Every year brings similar demands. Outside of France they would imitate what we have the habit of criticising in France itself.

Not one of the many works published abroad concerning the Exposition of 1889 has failed to place the performances given by the Comédie Française in the front rank of the attractions which then made for the triumph of Paris and France. For our theatres, as for our writers, it may be said that Justice,—and posterity,—begin at the frontier.

"The Comédie Française," says Emile Augier, in an article in *Paris-Guide,* "has, after the French

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Academy, the honor to be the only institution of the old régime, which deserved to survive it. It counts nearly two centuries of existence—a longevity rarer and rarer among us. It is not only a national, but a historic monument, which is intimately bound up with the history of our literature."

And this institution of the old *régime,* as Emile Augier calls it, is, as we have said, democratic in essence because it is founded on the basis of association.

Molière, let it be repeated, admirable Administrator as he was, had divined and put in practice the dream of our modern Society, and Napoleon did but countersign in some sort the character of the house already more than a century old.

Had to Face Attacks

At all times the Comédie Française has had to face attacks, now because it was making too much money; now because it was making too little, but ever it has gloriously kept on its way.

One could fill a library with the books and pamphlets of a century past setting forth the crises and proclaiming the decline of the Comédie Française. This decline was a topic in the days of Préville: they were still talking of it in the times of Talma. They wrote about it in the times of Samson, of Regnier, of Provost. They repeated it in the days of Rachel.

One should read in Laugier's "The Comédie

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Française since 1830" the lamentations of long ago. "The Comédie is ruined! the Comédie has no longer a troupe!" Yet it counted then among its Sociétaires—Samson, Ligier, Beauvallet, Geffroy, Regnier, Provost, Brindeau; and among its women, Desmousseaux, Mante, Anäis, Plessy, Brohan, Melingue, and Rachel.

"There is great shortcoming in the administration of the Théâtre Français," said M. Fulchiron in the Chamber of Deputies in 1844. "I would vote with all my heart for the subvention if it really went to those for whom it is designed. But to-day the Sociétaires are in dire want. Shall I tell you why? Because formerly their portions were 20,000 francs a year. Do you know what they are this year? Eleven hundred and twenty-nine francs."

So it went: blame always. Blame if the portions were large: the Comédie Française, according to some, should not be a money-maker. Blame if the portions were small: theatres that are poor should not be subventioned, as M. Fulchiron declared.

Expenses on the Increase

The truth is, "that immense bee-hive which we call a theatre" should be prosperous. The first necessity of a theatre is that it should not show empty benches. Twenty-five or thirty years ago the Sociétaires contented themselves with portions ridiculously small. To-day, new

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custom helping, the artists must be given, at one stroke, the honor which attracts and the money which retains them.

The general expenses of the Comédie have grown with the years. Fifty years ago they were only 600,000 francs. They reach, they exceed, 1,600,000 francs to-day. Retiring pensions and relief charges have increased. Their present total, 157,247 francs, is more than double the endowment of 100,000 francs, which has shrunk to 73,000 francs as the result of successive conversions. It may indeed be said that the subvention is a minimum: even an unsufficing minimum, compared with the total charges of the great House.

Besides, the Comédie is an institution which must not be confounded with the other subventioned theatres. It is in the hands of the State in the person of a minister who delegates to an Administrator named by him the various powers with which he is vested.

Its subvention, then, does not take the guise of pure benevolence like those of the other theatres. In bestowing it on the Comédie the State has taken guarantees: reserving to itself the right to direct it, with divers other advantages and compensations.

Spreads Tradition of the Beautiful

On its side, the Comédie propagates and spreads the traditions of the beautiful and of the great in art. By the number of seats that it gives away,

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and which, one year with another, runs from 130,000 to 150,000, representing a sum of from 600,000 to 800,000 francs, the Comédie believes it earns the right to say that it helps the diffusion of literature. If the students of rhetoric who yearly to the number of 2,052 assist gratuitously at the Thursday matinées—an innovation of the present administrator—if the pupils of our high schools derive from the Comédie direct lessons which appreciably benefit them, surely the other classes of the Parisian population who are admitted free of cost to the evening performance (not counting the official free performances) enjoy in their turn a recreation which keeps them away from the cafés-concerts and similar resorts.

Classic and Modern

It has always been a matter of reproach that the Comédie was somewhat neglecting the classics in favor of the modern repertoire. Aside from the fact that the moderns, because they are alive, demand the playing and exploitation of their works, it is plain that the more the modern repertoire of the Comédie grows the less easy it is to exploit the classics. It is, however, not true that tragedy, for instance, is kept on the shelf. Never has it been played oftener than it is to-day. The figures speak for themselves.

"The necessity of keeping the olden repertoire on the boards side by side with the new plays is one of the glorious conditions of the Théâtre

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Français, but at the same time it is one of its burdens," said the Administrative Committee on April 6, 1852, replying to the periodical complaint. "Masterpieces interpreted by the most perfect talent should not be performed too often if their charm and their repute would be conserved. Variety in the repertoire is as necessary to the actors whose talent it makes supple and whose success it multiplies, as it is to the public whose pleasures it changes, while opening to their understandings the whole range of our dramatic riches."

Riches Increase Year to Year

These riches, let me repeat, have augmented from year to year. The plays of Hugo, de Musset, Augier, Dumas and Pailleron have been added within the past forty years to the list of long ago. Two theatres would scarcely suffice to keep the treasures of the Théâtre Français on the billboards. Amid all the material difficulties of its task, it is notable, however, that the Comédie does its duty to art. Of these difficulties, not the least, as I have said, is that the Administration must look out for the sure payment of its retiring pensions, whose total grows and threatens to grow still more. Certain artists are reaching the limit of their powers and must soon withdraw their share of the common fund, which is one of the resources of the annual budget. To reach a satisfactory result, the greatest prudence is, therefore, necessary.

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Sometimes the Comédie is blamed for not opening its doors to young authors. The answer is easy.

Encouraged New Authors

First of all, the Théâtre Français *has* brought out a considerable number of new authors, and the history of dramatic art is there to prove it. In the second place, it is less in the line of the Comédie Française to make experiments than to be the conservator of talent.

Can it indeed be reproached with inactivity in the search for novelty when one of its latest programmes bore three works in verse by young poets of different schools, to wit, "Les Romanesques" of M. Rostand, "Le Bandeau de Psyche" of M. Marsolleau, and "Le Voile" of M. Rodenbach?

Besides, the Comédie has in its portfolios, "Frédégonde," a five-act drama in verse, by M. Dubout, an author whose work has never been seen on any stage; "Le Faune," a comedy in verse by a new author, M. Georges Lefèvre; a piece by M. Pierre Wolf, a newcomer; a comedy by M. Paul Hervieu, and still other works by new authors.

And it must be remembered that the Théâtre Français can only exceptionally turn to these experiments, because each one makes it harder to honor its deep obligations to the repertoire, old and new.

"The first theatre in France," wrote Alexander

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Dumas, the elder, "exists to keep green the memory of our olden glories and to bring into relief our new glories, but it cannot offer a channel wide enough for the multitude of dramatic attempts which are still groping their way in the night of art. Four pieces that succeed occupy the stage for a year."

At present, the theatre plays more than four pieces yearly when some of them do not succeed, but it would do very well with one if it was a brilliant hit. It is not, therefore, on the Comédie that young beginners should count.

Blamed for Experiments

It has, however, been blamed, not only for shutting itself tight against artistic experiments, but at times for favoring literary revolutions. When Baron de Taylor opened the stage door of the Rue de Richelieu to the dramas of Victor Hugo, the classic party cried out through their satirists: "The Théâtre Français is on the verge of decay." They compared the Comédie Française with the Ambigu-Comique, declaring it inferior. They said of Baron de Taylor in 1831: "Thanks to him, the comedians will soon not know how to play comedy, and they cannot yet play melodrama."

One may read in the "Souvenirs Dramatiques" of Alexander Dumas a chapter entitled "The Subvention of the Theatre," wherein the author of "Henry III." refutes, in line with M. Thiers,

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the argument of the classic school against the Théâtre Français.

The classic school, represented by M. Charlemagne et Fulchiron, an old-time tragic author, whose name is preserved for us in "Les Guêpes" by Alphonse Karr, hurled several reproaches at the Comédie Française.

"The first reproach," said Alexander Dumas, "is that they no longer speak French at the Théâtre Français, and this reproach is specially directed at M. Victor Hugo!" At that time, too, M. Auguis declared that art should pay for art, that it was not the busines of the deputies to mulct the departments for the pleasure of Paris,—the argument which one may find so wittily refuted by M.Thiers in the Parliamentary Debates.

And among the publicists who at that time pinned their faith to M. Thiers for pleading the cause of the Comédie, it is amusing to meet Felix Pyat, whose argument in "The Book of One Hundred and One" is eloquent and convincing.

Praise from a Socialist

"The Théâtre Français is a national monument," says Felix Pyat, "and the question whether it should be subventioned by the Government is solved by the example of the past. There must be an immutable sanctuary to which dramatic art may safely confide its master-works. There must be a depository for the wealth of the French language—consequently, a large subvention, a gen-

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erous and in every way liberal assistance. All the governments which the Comédie Française has seen succeed each other agreed upon sustaining it."

Felix Pyat was wrong. The Restoration thought for awhile of abandoning the Comédie to its resources; witness the reply of M. de Corbiere to one of our semaniers:

"Heavens above! Do what you like; dance on a rope; have horses on your stage; make money how you can. What do you want with theatres? Your old masterpieces are in print; they'll take care of themselves without you! As to the others, we'll make more of them! There's no harm in that."

Should a democracy that wishes France to be as well instructed as it wishes her glorious and free, produce men with minds peculiar enough to reason like M. de Corbiere?

Actors Tempted Away

We must take care lest our comedians, tempted by the promise of higher pay, be not swept along with the industrial current which is carrying away the arts, and long for a freedom which would make them rich or at least would bring them great if fleeting profits, but would ruin one of the institutions of which our country is justly proud.

The examples of Mlle. Sarah Bernhardt and M. Coquelin have been evil. The railroads and the speculative managers are dangerous tempters.

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Our artists often fall in with the commercial view which seems so real on its face, forgetting the honors and the security which belong to the position of Sociétaire.

"I should be making such and such a sum if I did not belong to the Comédie Française."

They forget that the Comédie is the ideal theatre, *where young artists are made, and where the old are re-made.*

Admiration of the World

The Comédie remains in fine the cynosure for the admiration of foreigners, and, perhaps, also the envy of rival theatres. Within the past six years it has borne up against the loss of such artists as Delaunay, Thiron, Barré, Maubant, Madame Madeleine Brohan and Madame Joussain; the deaths of Madame Samary and Madame Montaland; the disappearance or silence of the accredited master-dramatists of the House, Emile Augier and Dumas. It has exhausted the repertoires of Hugo and de Musset, so full of resources fifteen years ago. It has sought to bring forward new authors and new actors. The administrator has put his trust in young actors who have since attained authority as well as success before the public.

The Comédie undergoes general criticism, and appears old because it lasts; but it lasts because it is lasting. Molière has not alone left us masterpieces; he has left the indestructible act of Asso-

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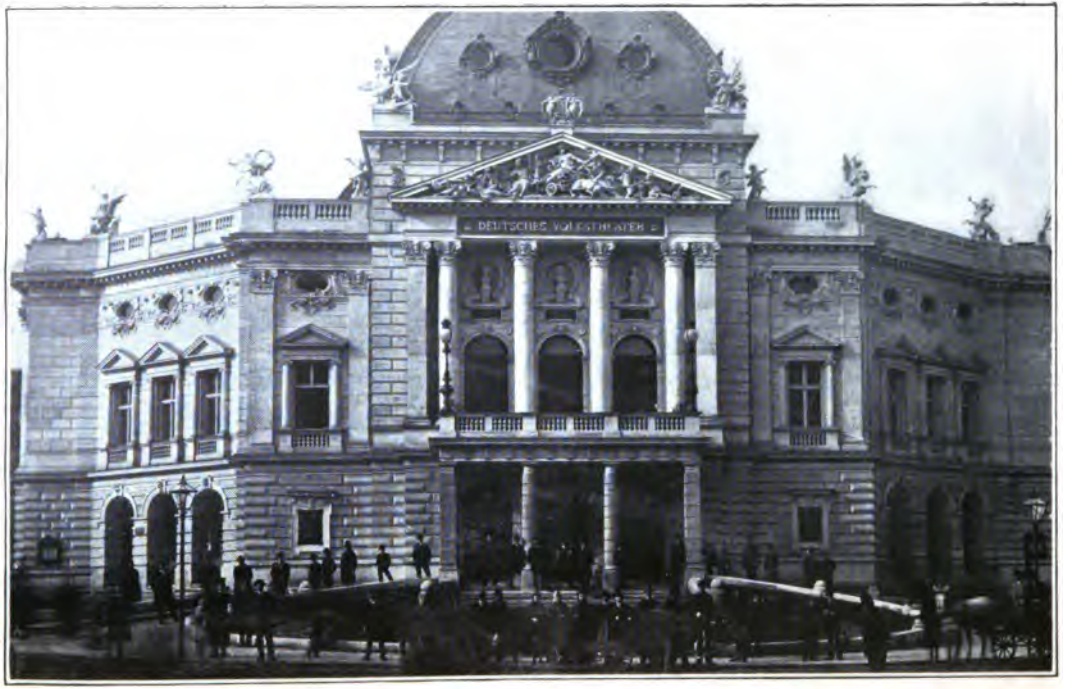

DEUTSCHES VOLKSTHEATER, VIENNA

This building is in the style of the Italian Renaissance, and was completed in 1889. It affords accommodation for 1,900 persons. It was built by the association of the German Folks-theatre, founded in 1887.

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ciation, which has made the fortune of those for whom, while dying, he stood up to play. Thus did he give example of the devotion which every Sociétaire owes to an institution ever young in spite of its existence of over two hundred years of literary glory bound up with the history of our country.

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What the Comédie Has Done for French Literature

By PROF. ADOLPH COHN,

Of Columbia University

NO country possesses a theatre so truly national as the Théâtre Français, and no country, we think, possesses a modern dramatic literature than can be compared with the dramatic literature of France. It will seem not unnatural, perhaps, to infer a connection betwo these two facts.

It would be too much to say that the existence of the Théâtre Français lies at the bottom of the dramatic superiority of French literature; chronology alone would disprove an assertion of such a sweeping character. France owes the continuity of its dramatic literature more than anything else to the character of its great dramatic writers in the seventeenth century, Corneille, Racine and Molière. The Théâtre Français itself is an outcome, far from being the creator, of the labors of the great classical French dramatists. It is often called the "Maison de Molière". It is no misnomer. Molière was not only a great dramatist, he was also, and in fact primarily, an actor

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and a theatrical manager. The Théâtre Français was created when Molière's Company, after the great dramatist's death, combined with its chief competitor, the Company of the Hôtel de Bourgogne. But these facts being admitted, it must be recognized that in subsequent ages a great deal was due to the fact that this Company of players received from the State constant and no less generous encouragement.

Maintained a High Standard

The Théâtre Français remained entirely under State control, the members of this Company were called the ordinary comedians of His Majesty; the supervision of the management was vested in a high Court official, the first Gentleman of the King's bed-chamber. The result was that the undertaking was not purely commercial, the celebrated playhouse was not simply a place of amusement; it was also, as it were, a museum devoted to the exhibition of some of the masterpieces created by the national genius. There was no break in the handing down of traditions established when the players were in direct intercourse with the greatest dramatic writers of the country. There was no break in the presentation of these dramatic masterpieces themselves, and their influence in shaping the taste of the public, in keeping the playgoers in contact with the most beautiful in dramatic art, cannot be overestimated.

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Dramatic literature is the creation not of dramatic writers alone, the public has its share in it, and a very important one. Let the public be supplied with childish and trashy plays, let them be satisfied with them, and they will have nothing but such plays supplied for them. The masterpieces of dramatic art always serve as a standard for comparison. Those who see beautiful paintings and hear beautiful music will not be satisfied with an inferior article. The same is true in dramatic art. Thanks to the existence of the Théâtre Français, the actors in which were and still are rewarded, not simply by their financial earnings, but also by the State and social recognition granted them, and upon which in view of these higher rewards, special duties of an artistic nature are imposed, French society had always before their eyes the highest standards of comparison. A poor play could never succeed for a long time upon a stage where were presented from time to time such plays as "Horace" and "Polyeucte", "Phèdre" and "Athalie", "Tartufe", the "Misanthrope" and "L'Avare". The actors, in order to present such plays, are compelled to study human nature itself in order to render the various moods in the presentation of which such excellence had been reached by the writers of the great period.

Actors as Critics

They became critics so that there was no danger in entrusting them with the selection of the

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plays which were to be presented by them. No severer ordeal could be imagined for a dramatic writer than to have to read a new play of his to the "Comité de Lecture" of the Théâtre Français, so unfortunately abolished a few months ago under the pressure of the mercantile spirit of the present age, but the re-establishment of which will, we are convinced, impose itself before long upon the French government.

Ambition of the Actor

No wonder that the highest ambition of a French actor is to become one of the sociétaires of the celebrated theatre, and the highest ambition of a French dramatic writer to have his plays accepted by it; then he was sure that his production would be given an absolutely adequate presentation.

In fact, many a time plays owed such improvement to the criticism of the actors themselves that the form under which they were finally presented and successful was altogether different from the form under which they had been originally offered by the author.

One of the most successful plays of the 19th century is "Mademoiselle de la Seiglière", by Jules Sandeau, which, when originally read to the "Comité de Lecture", was unanimously rejected. The young author was going away rather dejected when one of the members of the Comité, the celebrated comedian Régnier, asked Sandeau

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to let him have his manuscript for a few days. He recast it somewhat, he struck out what was too long for the stage, made it an acting from a merely reading play, secured a new day for the author before the terrible committee, with the result that to-day, more than fifty years after its original production, the house of Molière is always sure to be filled whenever it is presented.

This collaboration of authors, players, and playgoers, is the chief blessing conferred upon French dramatic literature by the Théâtre Français, and without such collaboration, barring what will always be due to the sudden and unforeseen appearance of genius, no great dramatic literature can exist.

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OPERA HOUSE, FRANKFORT-O.-M.

One of the most magnificent theatres in Germany. It is in the Italian Renaissance style, and was erected in 1880 at the cost of over one and a half million dollars. The foyer is especially noteworthy. The seating capacity of the building is 1,900 persons. The protection against fire is the most complete yet introduced in a theatre.

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How Germany Fosters Her National Drama

By WILLIAM WALLACE WHITELOCK

THE Germans take their art seriously. Hence their unremitting efforts to preserve and increase knowledge of dramatic art through royal and other subsidized theatres, in like manner as they seek to subserve pictorial art through museums and exhibitions. In other words, the theatre is recognized by them as one of the most important channels of education, second only to the school, and therefore a matter of vital public concern and responsibility.

Concomitant with this view, and to a certain extent inimical to the untrammeled development of the drama, is Teutonic conviction of the beneficence of paternalism in government, resulting in the foolish and obnoxious censorship. Of this institution, however, it is unnecessary at this time to speak, further than to state that its baneful influence is less than might be assumed from mere perusal of the list of plays which have fallen under the ban of recent years, as the majority thereof have promptly gained performance in other provinces, or eventually even in the very city from which the inhibition issued. The cen-

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sorship, as at present exercised, is mainly of interest as offering an index to the immature political character of the nation.

Superiority of the German System

But if a more robust development of the spirit of civic independence leads Americans to smile at Teutonic passivity under the encroachments of an anachronistic paternalism, honesty compels acknowledgment of the superiority of the German theatre system. Naturally, many features of this system would prove ill-adapted to American conditions, but as a whole it may be studied to advantage by those seeking to raise the stage from the unworthy level of a source of simple amusement.

Theatres in Germany may be divided into three classes: court (including imperial, royal, ducal, etc.), municipal, and private. Of these the last is the only kind with which we are familiar. But even thus the policy of theatres conducted under private management is so greatly modified by that of institutions of the other two classes and by the character of the people, that they are far from being mere duplicates of our own; like the royal theatres, they are forced to offer frequent change of bill and to present plays in a manner commensurate with the requirements of general excellence, rather than to the glory of particular actors. Thus, while individual achievement may not reach the plane of virtuosity, yet there can

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hardly be a diversity of opinion as to the resultant gain to the drama as a whole.

Historically, the court theatres are responsible for present-day dramatic standards and methods, and they are therefore to be taken as the basis of all inquiry into the subject, despite their apparent lack of sympathy with the work of the important contemporary dramatic school. These institutions date from the latter half of the eighteenth century, which saw the birth of the national drama, and from that time to this their function may be said to have been to familiarize the public with the best classical plays of native and foreign authors, together with a jealously guarded modicum of contemporary production.

To be sure, many were the lapses from this standard and bitter the complaints of the older writers on the subject, but, in the main, they fulfilled the object of their existence fairly well. They have always been, and still are, in their nature conservative, and this resulted in injustice to ambitious and meritorious young playwrights and in detriment to the development of the drama at a time when other histrionic tribunes existed in limited numbers, if at all.

Schools of Dramatic Literature

To-day, however, this drawback has been offset by the upgrowth of independent theatres in large numbers, in which the aspirant for fame may not unreasonably hope for a hearing. Our

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concern, therefore, is not with the shortcomings of the court theatres—manifold as these often are—but with their excellences. Of these the chief—that, namely, of familiarizing the people with classic dramatic literature—has already been pointed out. Others spring naturally and inevitably from the existence of such institutions.

To a great degree, theatres of this class are financially independent, owing to the fact that deficits are made good either by the ruler or the state, often in the sum of several hundred thousand marks, and they may therefore be conducted without regard to the box-office receipts. Likewise from this delectable state of financial independence results the ability to maintain the company of players upon a numerical footing sufficient for the requirements of a liberal repertoire and to institute the desirable system of pensioning superannuated actors.

Goal of the Actor's Ambition

In view of the advantages of such a system, together with the prestige attaching to a royal or imperial appointment, it naturally results that an engagement at a court theatre, admittedly or unadmittedly, is the goal of the German actor's ambition. There have thus grown up throughout the Empire at all the numerous *Residenzen,* companies of players bound together by a stronger tie than that usual in theatrical associations and steeped in the traditions of the institutions

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with which they are connected. At any of these theatres one may count upon seeing in the course of the year many of the works of Goethe, Schiller, Shakespeare, Lessing and other classical authors, together with plays by lesser writers.

Influence on Public Taste

It is hardly necessary to point out the influence thereby exerted upon the taste of the public and upon standards of culture in general. Indeed, may we not perhaps seek herein the fructifying germ which has produced the present dramatic efflorescence after a period as sterile of original work as that preceding 1890? In short, all schools of thinkers in Germany, conservative as well as liberal, agree upon the necessity of universal familiarity with classical dramatic literature as presented upon the stage.

The so-called city, or municipal, theatres of Germany may be said to occupy a position midway between the conservatism of the court theatres and the progressiveness of those under private management. Existing in cities without court institutions, they are called upon, on the one hand, to gratify the thirst for classical culture, which every German is supposed to feel, while, on the other, in view of their relative freedom from the curse of bureaucracy, which inevitably attends royal appointments, they are more in touch with modern conditions and aspirations. In conception, however, the two orders of theatres are nearly related, both springing from

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recognition of the necessity for official encouragement of the drama—in the one case by the monarch, in the other by the municipalities.

System of Pensions

Furthermore, the system of pensions extends to these institutions, so that appointment to one of them carries with it the chief advantage attaching to connection with the court theatres. Thus, at the Hanover *Stadttheater* actors are eligible for pension after the tenth year of service, and on completion of the fortieth year this amounts to the full salary.

Like the court tehatres, those supported by municipalities serve in their sphere to uphold a permanent standard in taste and performance independent of fortuitous fluctuation of national dramatic creative power. Historically they date from a period little later than that of the court theatres—the first of which, the *Burgtheater* of Vienna, owes its origin to the year 1741—and throughout the generations since then they have played a part not unlike their more conspicuous rivals.

In regard to the class of theatres under private management, which have rapidly multiplied during recent years, it is hardly necessary to add to what was said at the beginning of this article. Without them, dramatic development would tend to stagnate in the face of the conservatism inherent in the court theatres; but, on the other

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hand, without the latter, the country would be devoid of one of the strongest bulwarks of culture.

It must not be thought that the divisions here indicated between the spheres of the different orders of theatres are consistently observed; on the contrary, it is by no means unusual for "Faust", let us say, to be upon the bill at one of the theatres under private management, while a play by Ibsen is the offering at the court theatre.

On the whole, however, the distinctions are such as have been pointed out, and in view of present conditions it is doubtful if a better system could be devised.

Stock System in Vogue

To the German mind the stock company, whether private or official, is the basis of all theatric conceptions, and this inevitably entails enmity to the so-called "star" system.

Actors of prominence, it is true, are not infrequently invited to give a series of performances in other cities than that in which they are regularly engaged, but as this occurs solely upon invitation, and not at the discretion of the actor himself, it is far removed from the American custom of starring tours.

German audiences may thus be deprived of the light from a series of particularly bright luminaries which they have been self-duped into believing of the first magnitude, but compensation is found in performances of equable and consistent excellence.

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Denmark's Endowed Drama

By JULIUS MORITZEN

IN the early Spring of 1901 the atmosphere of the great playhouse at Copenhagen was heavy with anticipation. At the close of one of the most successful seasons in the history of that famous institution it had been noised about that momentous changes were impending with the entrance of the Liberal party. The defeat of the Conservatives, who had until then constituted the government, seemed for a moment to affect the entire personnel of the Royal Danish Theatre. From stars to stage-hands apprehension was the watchword. None were willing to say what might be the policy of the newer politics as it concerned the endowed theatre of the Danish nation.

The Liberals took possession of the governmental reigns. Bowing to the will of the majority, King Christian formed a cabinet in conformity with the issues of the day. Criticism and protests were not wanting anent many of the long established and most cherished institutions of the old régime. But while many changes have come to pass during the several years that have shown the stability of the Liberal Government,

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not a single voice has ever questioned the wisdom of a national stage. Part and parcel of the people as a whole the destiny of the Royal Danish Theatre is many leagues removed from the strife of partisanship.

Immune Against Politics

The reason is not hard to seek why the "Maison de Holberg", to paraphrase the French, is immune against the changing tides of politics. In Denmark dramatic art ranks as one of the foremost factors of education. In the mind of every Dane is instilled this verity: whatever differences may arise between men and methods, otherwise, let the Royal Danish Theatre continue a free agency for the transmission of culture throughout the Northern lands. That the playhouse is upholding the glorious traditions of almost 200 years, none can gainsay. As well make the University of Copenhagen a catspaw at the service of contending parties as lessening the artistic merits of the Royal Danish Theatre by placing the institution subject to vacillating politicians.

That complete justice may be done the institution as at present constituted it is essential to take a retrospective view. As early as the seventeenth century the Danish court maintained a playhouse; but since the performers were either French or German, and the plays as foreign as the players, this erstwhile effort is of interest only because it spurred into action the native

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talent. Not until 1720 did the Danish public get the chance to attend the theatre. Two years afterwards the Danish language was for the first time used on the Northern stage. And while the first performance in the vernacular was a translation of Molière's "L'Avare", the next production was by Ludvig Holberg, who now becomes the leader of Scandinavian art as applied to the theatre.

Marvellous Array of Plays

It is apart from the present to speak exhaustively of the marvellous array of plays that Holberg wrote for the Danish stage with a facility as surprising as the themes were pertinent to the fads and foibles of the hour. Likewise, the ups and downs of this great satirists, while appealing wonderfully to the biographer, are not to be included where brevity has to be considered. For all that, the evolution of the Royal Danish Theatre presents the striking fact that the success of a national stage in Denmark is due in a large degree to Ludvig Holberg, who as playwright, actor and impresario, rolled in one, opened the way for the sterling performances of the present.

But like other institutions of growth and lasting qualities the "House of Holberg" experienced its periods of storm and stress. From 1727 to 1746 not even the splendid genius of Ludvig Holberg could keep the stage free from contaminating influences. In 1748, however, a healthier

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condition set in, and the debts with which the theatre had been burdened since its inception were finally paid off in 1770 when the King of Denmark assumed all obligations. For three-quarters of a century the Danish stage remained an adjunct to the royal court. In 1849 the nation gained control, since which time no material changes have occurred in the management of the national playhouse.

Native Authors Encouraged

It is as an endowed institution that the Royal Danish Theatre now enters on its unexampled career. Great native dramatists looked not in vain for recognition in Copenhagen. Following the comedies of Holberg the stirring tragedies of Adam Oehlenschlaeger opened the eyes of the Danes to the powerful beauty of the heroic past. Scandinavian mythology became an inspiration. In a lighter vein Heiberg and Henrik Hertz supplied the stage with plays as popular to-day as when written more than half a century ago. And then, in 1865, "The Newly Married Couple", by Björnstjerne Björnson, saw its initial performance at the Royal Danish Theatre. And five years afterwards Henrik Ibsen enters on the scene with his "League of Youth". Since which time his dramatic works have found an ever-ready welcome in Denmark's capital.

It is safe to assert that without a national guarantee managerial timidity would have imposed

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caution in numerous instances where not to have ventured would have meant artistic loss. And it is equally certain that talents like the Phisters, the brothers Olaf and Emil Paulsen, Fru Hennings, Fru Bloch, and a score of others, could never have reached such indubitable perfection under different conditions than those governing the State endowed theatre of the Danes. Double the amount expended annually, with results so far-reaching, would still leave the Royal Danish Theatre among the best paying investments of the nation.

Famous Dancing School

The present handsome structure was opened in 1874. Situated on the King's New Market the dignified architecture of the building compels immediate attention. On either side of the main entrance are the statues of Holberg and Oehlenschlaeger. The foyer bears a resemblance to that of the Théâtre Français. Sixteen hundred people can be seated in the auditorium. The stage is excellently equipped for the triple purpose of presenting grand opera, the modern drama and that unique institution, the Danish ballet, which owes its popularity to that master craftsman, the late M. Bournonville. It was from this school there granduated in due course of time an emotional actress like Fru Betty Hennings, whose art is international enough to extend even unto the Berlin stage, where on more than one occa-

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sion she has scored dramatic triumphs, notably as Nora in Ibsen's "Doll's House".

The present Liberal administration of Denmark is in complete harmony with every feature tending to make the stage a teacher of the masses. The Royal Danish Theatre is by no means an exclusive institution. Moderate prices prevail; the repertoire is extensive and popular enough to satisfy every taste. But while there are other playhouses in Copenhagen no less worthy of patronage than the structure on the King's New Market, the fact that here the government is the protecting genius adds not a little to its prestige. In not a few instances the leading actors and actresses of the other theatres won their first spurs of recognition at the house of the Danish Molière. The provincial stage, likewise, has been immensely benefitted because of this standard of excellence which displays boldly the national characteristics of culture and perfect workmanship.

Necessary as the School

In the case of Denmark the State endowed theatre is looked upon as little less a necessity than the State endowed school-house. And if a country counting no more than three million inhabitants can show a result so far reaching in its dramatic scope, what may not be done by the great Republic of the Western Hemisphere with its unlimited resources and splendid energy?

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Subsidized Art in Italy

By LIONEL STRACHEY

AT the end of the tortuous carriage road that creeps up the slope of Vesuvius like a long, lazy snake, there stands a yellow *osteria.* This *osteria* is the highest human habitation on the mountain, and therefore the last place topward at which refreshments can be procured. So that, instead of continuing to the summit—which you desire to reach for the purpose of talking about it afterward—you perhaps pause at the hostelry for a *bicchierino* of adulterated "Lagrima Cristi."

But suddenly a melody by Verdi hits upon your ear. There, near the top of Vesuvius, Verdi, sung by a shabby, dirty fellow, grinding the tune out of a barrel organ, sung in a rich, resonant, rolling baritone! And at night, when all the wealthy *Inglesi* and *Tedeschi,* and other fat-pursed foreigners have gone back to the city edging the beautiful blue bay below, then may this same ragged songster be found in his little stone cottage, a half-mile down hill, carving the head of Dante in grey lava, or a rose in red coral, for sale at Naples to the aforesaid mysteriously opulent *forestieri.*

But what other part is played in the advance-

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ment of the arts by a nation whose humblest are so often artists to the tips of their fingers and tongues? Before Cavour and Garibaldi achieved the consolidation of Italy under Victor Emmanuel, the separate states maintained at their capitals theatres for operatic performances, as the "San Carlo" at Naples and the "Scala" at Milan, these being still, in fact, the two largest opera houses in the world.

Government Protects Art

With the political fusion of those states into the greater Italy came changes of financial administration which excluded the subsidizing of theatres from the general public funds. The new government, however, constituted itself curator of the whole country's ruins, antiquities, museums, picture galleries. The exportation of statues and pictures having classic value was prohibited by law; single works of art and entire collections were bought from private persons; measures were taken to preserve the ancient ruins from too rapid decay; excavations were resumed under the direction of noted archæologists; a national body of vigilant, paid custodians was formed. In short, the art treasures of Italy are now permanently secured to her people under a uniform system of arrangement and control, the executive authority being vested in the Minister of Fine Arts.

Yet despite this lasting draught upon the taxes

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DAS NEUE THEATER, WIESBADEN

In respect to completeness of mechanical arrangements, this is one of the most remarkable theatres in Germany. It was completed in 1894, has a seating capacity for 1,400 persons, and accommodation for 80 musicians. The podium for the musicians may be raised or lowered three metres as desired. By means of hydraulic arrangements and balances, it is possible for one man to control the entire scenery. The building cost a little over $1,000,000.

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of a poor country, where state subventions to operatic theatres have been abandoned, and where municipal grants to them are on the wane, money is still paid out from the public coffers in promotion of the musical and dramatic arts.

Many Italian towns support a large band of brasses and woodwinds; that, for instance, performing on the Mone Pincio on winter afternoons and in the Piazza Colonna on summer evenings, is the just pride of all-glorious Rome. She and a score of other cities, such as Turin, Venice, Bologna, Mantua, Perugia, Brescia, also boast conservatories of music conducted under municipal auspices.

National Academies of Art

As for the state, it maintains five institutions of that kind, namely at Florence, Milan, Parma, Naples, and Palermo, said towns assisting in the defrayal of their expense and co-operating in their management. Here a hundred and fifty masters instruct a thousand scholars in all the musical branches, and to some extent in the histrionic field. Of these national academies it is especially the Florence "Musical Institute and School of Declamation" that gives training for the music boards, which means that the Italian government indirectly subsidizes the theatre.

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Constitution of the Society

ARTICLE I.

Name and Objects.

Section I. This organization shall be known as the National Art Theatre Society.

Section II. Its objects are to promote the building and maintenance of a theatre of the highest class in the City of New York, which shall be an architectural ornament to the city, perfect in all its mechanical details and accessories, and to be known as the National Art Theatre of New York, built and maintained by private endowment and personal subscription and devoted to the advancement of dramatic art and the presentation of classic and standard plays, American and foreign, and also for the maintenance of a conservatory of acting and the theatric arts.

To this end it shall be the object of this Society to set forth the desirability of such a National Art Theatre, and to aid by any and all proper means the cause for which the Society stands. And when the proposed National Art Theatre shall have been built and opened, the

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Society shall continue to act in support of the Theatre and its purposes, by the holding of meetings, lectures and entertainments, the issue of literary material and the offering of prizes and rewards in the furtherance of all branches of native dramatic art.

ARTICLE II.

Membership.

Section I. Any person interested in the construction and maintenance of the proposed National Art Theatre of New York is eligible to membership, and on making application in writing to the Secretary, and on the payment of the first year's dues, or a life membership fee, shall, on approval by the Board of Directors, be duly enrolled as a member.

Section II. All members in good standing shall have the right to deposit one vote at any and all elections of the Society under the conditions hereinafter set forth.

ARTICLE III.

Officers.

Section I. The officers of this Society shall be a President, a First Vice-President, a Second Vice-President, a Secretary, a Treasurer, ten

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Directors, and an Advisory and Nominating Committee.

Section II. All officers and directors shall be elected and hold office for a term of three years, except as to the Directors and the Advisory and Nominating Committee elected in the years named hereinafter. The Directors are to be elected on the first Wednesday following the first Monday in May, 1904. At that election, the five candidates for Directors receiving the highest number of votes shall serve two years, and the remaining five shall serve for one year. At the succeeding election in 1905, five Directors shall be elected for three years in the place of the outgoing Directors. In 1906, five Directors shall be elected for three years in the place of the Directors elected in 1904 to the two years' term.

President.

The President shall preside at the meetings of the Society and of the Board of Directors.

The President shall, with the Secretary, sign all written contracts and obligations of the Society, and shall perform such other duties as the Board of Directors may assign to him.

Vice-Presidents.

The first Vice-President shall preside at all meetings and perform the duties of the President

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in the absence of the President or his inability to act. The Second Vice-President shall perform the above duties in the event of both the President and First Vice-President being absent or unable to act. In the event of the absence of all three, a meeting of the Society, or of the Board of Directors, may elect its presiding officer.

Treasurer.

The Treasurer shall collect all dues, and shall keep the accounts of the Society, and report thereon at each regular meeting of the Board of Directors. His accounts shall be audited by the Auditing Committee annually. He shall pay all the bills on the certificate of their correctness by the Board of Directors. He shall keep all funds of the Society in a bank, or place of deposit, selected by the Board of Directors.

Secretary.

The Secretary shall give notice of all meetings of the Society and of the Board of Directors, and shall keep minutes of such meetings. He shall conduct the correspondence and keep the records of the Society. He shall furnish to the Treasurer the names of all persons elected to membership, and shall be the keeper of the seal of the Society. He shall notify persons elected to membership of their election.

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Directors.

The Board of Directors shall consist of the five executive officers and the ten Directors. This Board shall control the affairs of the Society, elect its members, appoint all committees or revoke appointments to the same, take cognizance of all infractions of its Constitution and By-laws, and fill any vacancy in its own body until the next annual election, when a successor shall be elected for the balance of the term.

Advisory and Nominating Committee.

Section I. The following named persons shall be an Advisory and Nominating Committee, to hold office until the Annual Meeting of the Society in May, 1905, or until their successors shall be appointed: (*This committee is now in process of formation.*)

Section II. The duties of the committee shall be to meet annually on the first Wednesday of April in each year, the time and place of meeting to be named by the chairman, and at such other times as the chairman or a majority of the committee shall decide. Notice of such meetings shall be sent to its members by mail seven days in advance. At the annual meeting of this committee, or on or before the Wednesday following, the committee shall name from the membership of the Society candidates for the officers and directors of the Society, and the same shall be

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communicated to the members fourteen days in advance of the first Wednesday after the first Monday in May as the regular nomination for officers. This committee shall also nominate an Election Committee of five, as hereinafter provided.

The committee, through its chairman, or his authorized representative, shall at all times have access to the books, records, and accounts of the Society and its officers, and shall at each annual meeting report to the Society on its condition with such recommendations as may seem to it proper.

At the meeting of the Advisory and Nominating Committee, to be held on the first Wednesday in April, 1904, its members shall elect by majority vote a chairman to hold office until its regular meeting in April, 1905, or until the election of his successor. At the meeting in April, 1904, the members shall by lot divide themselves with three equal classes, one class to serve three years, one class two years, and one class for one year.

At the close of each term the committee shall elect members from the membership of the Society to fill the vacancies in its number.

ARTICLE IV.

Elections.

Section 1. Nothing in the Constitution shall be construed to impair the right of any member

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NEUES THEATER, LEIPZIG

This theatre, in the Renaissance style of architecture with Corinthian pillars, was opened in the year 1868. It has accommodation for 2,000 spectators.

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nominating and voting for any independent ticket or candidate. Any independent nomination signed by not less than 20 members, received by the Society not later than the Saturday preceding such annual election, shall be posted on the Bulletin Board in the rooms of the Society.

Section II. All elections shall be by ballot, under the direction of an Election Committee of five members appointed by the Advisory and Nominating Committee and chosen from members outside of the candidature.

The voting may be in person, or by duly witnessed proxy. The Election Committee shall elect a chairman, who shall announce the newly-elected officers at the annual meeting.

ARTICLE V.

Constitutional Amendments.

Proposed amendments to the Constitution must be signed by at least twenty members and submitted in writing to the Board of Directors at least three months in advance of the annual election. Such proposed amendments must be voted upon by the Board of Directors, and if approved by two-thirds vote shall be forwarded to the members at least fourteen days before the election, when it shall be voted on by the Society at large. Three-fourths of all the votes cast shall be necessary to the adoption of any amendment.

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By-Laws.

1. Members shall be divided into two classes: annual members and life members. Annual members shall, on joining the Society, pay the sum of two dollars ($2), this being the dues for the first year beginning on the date of payment, and shall pay a like sum of two dollars each year thereafter. Members who shall pay on entering the Society, or at any time thereafter, the sum of fifty dollars ($50) shall be entitled to a certificate of life membership, and shall be released from all further dues thereafter.

2. Members in arrears of annual dues for a period of over one month shall have no vote, and at the discretion of the Board of Directors may be dropped from the roll.

Each member shall be entitled to receive one copy of all the Society's publications and shall be entitled to admission to all public discussions, receptions and other public meetings of the Society.

3. The polls shall be open on the day of election from 10 a. m. to 6 p. m.

4. The Board of Directors shall meet once a month, and special meetings may be called by order of the President or by five members of the Board. Notice of all meetings of the Board shall be mailed to its members by the Secretary at least three days in advance of such meeting.

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5. Any Director who shall be absent from three consecutive meetings of the Board without valid excuse may be dropped from its membership, and a successor elected by the Board of Directors to hold until the next annual election.

6. The annual meeting of the Society shall be held the day following the election at such time and place as the Board of Directors may determine. Special meetings may be called at any time by a three-fourths vote of the Board of Directors. It shall also be the duty of the President to call such meetings whenever requested so to do in writing by not less than one-tenth of the members of the Society. Notice of all meetings, stating time and place, shall be mailed to each member at least five days before such meetings. The members present at any duly-called meeting shall constitute a quorum for the transaction of business, and a majority vote of members present in person shall govern. Each member in good standing shall be entitled to one vote at all meetings.

7. These By-laws may be amended by a three-fourths vote of the Board of Directors, provided the proposed amendment shall have been submitted in writing at any duly-called meeting of the Board and voted upon at the next succeeding meeting of the Board.

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JOSEPH H. CULLMAN
A. MARTINEZ
EMERSON McMILLAN
MRS. M. RIONDA
ISAAC L. RICE
W. C. RADER
SYDNEY ROSENFELD
G. W. SPITZNER
FRANK TILFORD
MRS. FRANK TILFORD
MRS. CHARLOTTE B. WILBOUR
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A. A. ANDERSON
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Mrs. Annie Asenath Adams.
Edwin Arden.
The Hon. M. E. Ailes.
Louis Auerbach.
Walter Averill.
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W. H. Allderdice, Lieut.-Commander, U. S. N.
Miss Pauline Auerbach.
Miss Susan B. Anthony.
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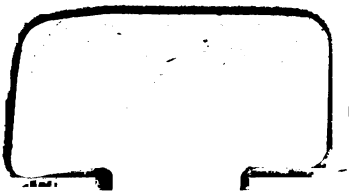

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